

BAY AREA REPORTER

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Harvey Milk Marketed in a Different Castro

by Allen White

The selling of Harvey Milk has begun. With the publication of the biography, *The Mayor of Castro Street*, by Randy Shilts, the legend has now become a commodity with a price tag.

There is no question that Harvey Milk is a "hot" property, and the merchandising of this book is being done with fanfare.

The book has now been on sale for two weeks. In that period of time indications of the national interest in the publication are evident. In New York City, B. Dalton's bookstore in Greenwich Village reported sales of over 20 books an hour the first day. B. Dalton's in Hollywood has two full window displays and is reporting brisk sales.

A first teaser appeared in a condensation in the February issue of *California Magazine*. In San Francisco the book went on sale at Noe Books on Market Street with an autograph signing party. Last weekend a multi-media exhibit was presented by the

Castro Street Fair corporation. At the exhibit was memorabilia from the Milk estate. Author Randy Shilts was present to answer questions and autograph the book. Sales were brisk.

On Saturday, one of those

attending the exhibit was Supervisor Harry Britt. He presented Shilts a Commendation from the Board of Supervisors. Surrounded by the Milk mementos, Shilts told Supervisor Britt that he "had carried out the conscience of

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Toklas / Foster Dinner Draws 400 Top Pols

by George Mendenhall

Political and Gay activist dignitaries — 400 of them — crowded the Hyatt-Regency ballroom on February 20 to pay tribute to the founder of the Alice B. Toklas Democratic Club, Jim Foster, and to honor the club on its 10th anniversary. Mayor Dianne Feinstein, Mistress of Ceremonies, told the assembled that it was the largest gathering of major politicians she had witnessed at a banquet in many years.

Foster told the diners, "Not everyone here is Gay, but everyone in this room has a Gay consciousness." He called for Gay and non-Gay citizens to unite against the political Right and the Moral Majority. Foster said 77% of the population is under attack because they are not part of the 23% who meet the cri-

teria of the traditional nuclear family. This new, broader definition of "community" must be emphasized in the 1980's, he urged.

Congressman Phil Burton flew in from Washington for the event and assured the crowd that he would apply enough political pressure to deny a recent nomination of President Reagan's to the federal Human Rights Commission. He was cheered as he promised that Rev. Sam Hart, an anti-Gay fundamentalist from Philadelphia, would not be confirmed by Congress.

Addressing the diners by videotape was Senator Ted Kennedy. Foster received an Andrew Wyeth print — a gift from Kennedy — from Public Utilities Commission director Richard Sklar.

An estimated \$12,000

went into the Toklas Club treasury from the dinner. Half of the proceeds will be given to the National Democratic Committee. In appreciation, Charles Manatt, its chair, gave a thank you address by videotape.

State Controller Ken Cory headed a group of state officials in attendance. Foster was given a special award from the Democratic Caucus legislative leadership and a joint Assembly-Senate resolution from the legislature from Assembly Speaker Willie Brown and Assemblyman Leo McCarthy, candidate for Lt. Governor. Assemblyman Art Agnos, who spoke with his pre-teen son at his side, and John Vasconcellos — both longtime Gay rights champions — attended.

Nationally known leaders in the Gay community attend-

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Biographer Randy Shilts accepts commendation from Supervisor Harry Britt for his Harvey Milk book. (Photo by Rink)

CUAV Ripped Apart

Members Resign, Program Paralyzed, Funding May Stop

by Allen White

"They cut off their Project Director's balls and used the same knife to slit the throat of their Executive Committee." That is how Carl McMillan, chair of Community United Against Violence, described the actions of that organization's board as they met last Thursday night.

McMillan used the strong language to describe the conduct of the board after an ugly meeting lasting almost five hours. The meeting was one of several stormy board meetings held by CUAV in the last few months.

At the meeting one employee who had been fired was re-instated; a second was taken off a period of probation; and a third was told that he would be laid off because of lack of funds.

The meeting was further strained by delivery of a warning letter to all board members from District Attorney Arlo Smith and by the presence of two prominent attorneys. One attorney, Roberta Achtenberg, was present to represent four members of the board. The other, Tanya Starnes represented terminated employee Dianne Christiansen.

In executive session, the board voted to re-instate Dianne Christiansen to her position. In addition to getting her job back, she will receive money for comp time off and vacation pay, according to board chair McMillan. Board member Kathi Smith agreed the money will be paid but stated the money was to compensate Christiansen "for

emotional duress and attorney's fees." Dianne Christiansen told the *Bay Area Reporter* her lawyer fees were \$75 an hour and the total was approximately \$700. Christiansen's salary is paid out of the grant money received from the City and County of San Francisco. The \$700 is to be paid out of the general fund. Significantly, the general fund does not have money to pay

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Assemblyman Art Agnos introduces his young son at Alice's 10th birthday celebration. (L to R) Joel Wachs, L.A. City Council president, Mayor Dianne Feinstein, Jim Foster, Congressman Phil Burton. More pictures on page 14. (Photo by Rink)

Broshears' Legacy Lives On

Friend Will Continue Mission

by George Mendenhall

A somewhat startled Gay community has learned that Elmer Wilhelm, longtime friend of the late Rev. Ray Broshears, has assumed the responsibility of continuing the multiple services and clubs that Broshears operated. Now referring to himself as "Reverend" Wilhelm (he became a Universal Life minister in 1967), he now heads Broshears' Orthodox Episcopal Church of God, Inc. and five additional services. He has taken to quasi-clerical garb.

Broshears died six weeks ago from a cerebral stroke. The controversial minister (ordained in several churches) was openly Gay but usually at odds with the city's Gay leaders, as he took contrary positions on almost every issue. There was considerable mixed reactions to his death



Elmer Wilhelm strikes a clerical pose in his new role as the executor of the Ray Broshears ministry. He will compete with several other "clerics" who are currently vying for the mantle. (Photo by Rink)

among elected officials and activists. Over 100 Gay people attended his funeral.

Wilhelm surprised many by announcing that he was continuing Broshears' many activities — The Old Folks Defense League and its monthly free lunches; Voters League with its endorsements on candidates and issues; Barbary Coast Democratic Club and its affiliation with the California Democratic Council; a 24-hour Gay Assistance telephone line; and the "Gay Liberation Alliance." The reverend has become the chair, minister, or president of all of these groups.

Broshears' personal affairs, including the burial, have been resolved by Wilhelm — acting with legal approval of Broshears' relatives. Attorney Terence Hallinan has served as legal counsel.

The legal suits that Broshears had pending against individuals have been dropped. Debts totalling \$2,000 are primarily owed to printers and the telephone company.

They will be settled after benefit auctions are held. Broshears' furniture has been given to the Tenderloin Senior Citizens Center and a typesetting machine is on loan to the Gay Freedom Day Committee.

Some mystery surrounds the death of Broshears. His personal address/reference book has been missing since the police searched the apartment immediately after his death. Wilhelm said he "has not had time" to inquire of the police as to its disappearance. The minister told *Bay Area Reporter* that the police returned for a second apartment search but that he would not let them enter. In an evidently unrelated incident, an unknown person has attempted to discontinue the Gay Assistance telephone line and the church's post office box.

Wilhelm stresses that the church is tax exempt. Any funds collected will be used to retire immediate debts. The church address is Box 1528, San Francisco, 94101. ■

Harvey Milk Marketed in a Different Castro

(Continued from Page 1)

Harvey Milk." Britt was named to succeed Supervisor Milk after his assassination in November of 1978.

Scott Smith, former Milk lover and business partner, is executor of the Milk estate. Smith told the *Bay Area Reporter* that every effort has been made to assure that the memory of Harvey Milk be perpetuated in an ethical manner. He commented that several months of deliberations and consulting took place before access to the material held by the estate was made available to Shilts. The estate has already blocked the sale of bronze coins bearing a likeness of Harvey Milk which sold for \$15. Proceeds from the sale of the book at the exhibit were donated equally to the Harvey Milk Collection, the San Francisco Gay and Lesbian Library Project, and to the Harvey Milk Archives.

The exhibit space was formerly Paperback Traffic's bookstore on Castro. Several hundred people viewed the exhibit perusing old campaign literature, newspaper clippings, personal correspondence, photos, and a continuous slide show. Scott Smith and Frank Gordon were primarily responsible for the display.

On Saturday afternoon, as he had done on the previous Thursday and Friday evenings, author Shilts sat in the dentist's chair which had been a part of Harvey Milk's camera shop on Castro Street. A continuous flow of people waited to get their book autographed. Many had stories to relate about this man who was now the subject of a book. Others who had never met Milk displayed curiosity about a man who, having died less than four years ago, is now a legend. "Milkomania" was in full bloom.

For Randy Shilts this is just the beginning of the merchandising of Harvey Milk and his book. Last Sunday, Milk appeared on the cover of the *Chronicle's* book review section with an accompanying review. Next Sunday, "California Living" will feature unpublished material about the late Supervisor. Monday through Wednesday on "A.M. San Francisco," Channel 7 will discuss the life of Harvey Milk with Shilts. On Tuesday he will be signing the book at B. Dalton's bookstore in the Financial District from 11:30 until 1:30. The *Examiner's* Bill Mandel, *Publisher's Weekly*, KRON-TV, and KRE radio are but a few of the media outlets that have chosen to give coverage to



The old Paperback Traffic on Castro houses Milk memorabilia and biographies for sale. Book sales, say the publishers, are good. (Photo by Rink)

the publication of the book. By telephone, Randy Shilts has appeared on a Denver, Colorado, radio talk program.

In the next few weeks Randy Shilts will be in Fresno and Los Angeles promoting the book. At the end of March he will be on the East Coast for the same purpose.

The Mayor of Castro Street is the life and times of Harvey Milk. So states the book jacket. At the same time, it is the life and times of many, many people who have created the Gay community of San Fran-

cisco. As the legend of Harvey Milk is merchandised across the country, so will San Francisco's Gay community be merchandised.

It is ironic that almost across the street from the camera shop that Harvey Milk operated (with \$350 a month rent) will now open a new photo outlet. Where the Midnight Sun was located on Castro Street, a Foto-Mat

store is reported to be opening with rent pegged by one source at \$6,000 per month. The Castro Street of Harvey Milk has changed dramatically since November 27, 1978. His former lover, Scott Smith describes the panorama most directly when he says, "The spirit of Castro has not changed; it is just the dream that is different." ■

Allen White

Tibet Trip Subject for GAU

The Gay Academic Union of the Bay Area will sponsor a slide talk and exhibition of photographs taken on a recent trip through Tibet by Dr. Edward Kaufmann, Professor of Humanities at S.F. State University. Entitled "Of Men, Mountains, and Monasteries: My Trek Through Tibet, or Qomolangma (Everest) Here I Come!" Kaufmann's presentation will take place at Trinity Meeting Hall, 1668 Bush St. (corner of Gough), on Sunday, March 14, at 4pm. As a part of a continuing series of monthly events presented by G.A.U., there is no admission charge. Refreshments will be served. All Gay/Lesbian persons and their friends are welcome.

Kaufmann spent the month of October traveling through Tibet with a small group under the auspices of the Chinese Mountaineering Association. Riding on the back of

an open army truck throughout their sojourn, the group lived in tent camps and ate Chinese/Tibetan style food prepared by a Tibetan cook who traveled with them. The climax of the trip was their encampment at the base of the north face of Mt. Everest, in the ruins of the ancient Rombuk monastery at 16,500 feet. Kaufmann, along with a few others from his group, trekked up the Rombuk glacier and bivouacked at altitudes of over 18,000 feet.

Kaufmann's slides and photographs document the places and people encountered on his journey, including several remote villages and Buddhist monasteries and temples. His group were among the first non-Asians ever to be seen by some of the Tibetans they met. Villagers, nomads, monks, and children comprise the many faces of Tibet which make up this unusual presentation.



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Gay Wellness TV Spots Stalled to Death

by John F. Karr

The controversial Mental Wellness television spots have reached their demise, apparently victim of purposeful bureaucratic stalling. In a talk with Steven Badeau, Project Director for Jerry B. Wheeler Productions, the firm contracted to script and film the commercials, the Bay Area Reporter learned this week that a final script will never be filmed, since script approval from the state never arrived.

At the end of December, Wheeler was given the governmental go-ahead to develop the script and film the sequence before February 26, 1982. Wheeler's contract with the state was extended to cover the two months' time necessary for this task. These instructions came from the Health and Welfare Agency, which first brought the project to a halt last October. The completed spots were placed in limbo at that time, when Governor Brown's Chief of Staff, B.T. Collins, claimed they were an inappropriate use of tax money and "smacked of advocacy."

Wheeler was ordered to turn the completed films over to the state. Two months later he was given the extension to complete scripting and filming on the last spot. This spot was planned to replace one in which Judge Stephen Lachs identified himself as Gay and



Film producer Jerry Wheeler on the set with Jack Albertson. This PSA was subsequently junked.

then introduced other people who were also Gay. The implied message, according to Jim Long, a project committee member, was that "friends are crucial in your life to make you healthy."

The Lachs sequence was to be replaced by one in which Ed Asner spoke on the set of the "Lou Grant" television series. Wheeler submitted the script to the state for approval. The approval never came.

"They did not respond," said Wheeler's associate, Steven Badeau. "They waited until it was too late for us to do anything. The bottom line on the entire project is that they (the State) never got around to approving or disapproving the script." This delay resulted in the last spot

not being filmed despite the contract extension and instructions to proceed from the Health and Welfare Agency.

A letter from Dr. Taylor, consulting psychiatrist to the Department of Mental Health, informed Wheeler Productions that they had completed their contractual agreements. The spots now belong to the State, which does not plan on either airing them or making them available to the public.

The project, originally intended to promote mental health and counteract homophobia, has therefore cost the State at least \$83,000 and will never accomplish its goals.

Further news is expected next week. ■

One Year Old

Coalition for Human Rights Debates Purpose

by Konstantin Berlandt

The Coalition for Human Rights last week celebrated its first anniversary with a debate once again over the "scope" of the organization.

The group also voted to urge Congress not to ratify homophobe Rev. Sam Hart, President Ronald Reagan's appointment to head the U.S. Civil Rights Commission.

The Coalition narrowly defeated a resolution that would have encouraged the raising of funds to pay the fines, penalties, and restitution assessed the 17 convicted White Night May 21 Defendants. The vote was 11 in favor, 5 against, and 6 abstentions, including Harvey Milk Gay Democratic Club President Gwenn Craig and San Francisco NOW delegate Paula Lichtenberg, the measure thereby failing to receive the two-thirds majority required to pass. Some protested the wording of various paragraphs that introduced the resolution.

With 45 Bay Area Lesbian, Gay, and Bisexual groups plus several at-large delegates represented, the organization poses as a would-be community Congress. Formed a year ago after a call from Supervisor Harry Britt in response to last February's KRON Channel 4 exposure of Religious Right leaders who wanted to legislate our executions and target the city's nondiscrimination by sexual orientation ordinance, in a year the Coalition has adopted name, structure, and a raft of resolutions from becoming amicus curiae to the Parade Committee's suit of Immigration to a lengthy plan recently submitted to the Mayor to avoid po-

lice street sweeps such as happened on Polk Street last fall.

The Coalition held a one-day conference on the Family Protection Act last fall and is planning another all-day conference on the Media scheduled for Saturday, June 12. The group meets from 5:30-7:30pm every third Wednesday of the month at New College on Valencia between 18th and 19th Streets.

Discussion of the organization's scope was kicked off by Golden Gate Business Association delegate Arthur Lazere, who objected to the Coalition's January endorsement of the Local 9 janitors' strike of United Artists and Syfy theaters, the Coalition urging the community not to cross the janitors' picket line at the Metro Theater to see the Gay-themed film Making Love that opened in various Bay Area theaters Feb. 12.

Lazere complained that the Coalition should not be making resolutions in a union-management dispute, saying that many members of his represented organization might look at such a resolution and judge the Coalition "contrary to their economic interests. Economics are not civil rights issues. . . . Economic issues are one step strongly beyond that."

The suggestion that GGBA could withdraw from the Coalition comes on the heels of Concerned Republicans for Individual Rights withdrawal earlier this year.

Lazere insisted, "The broader our coalition, the more we can do for our goals." Certain issues, he maintained, like rent control and other economic issues, would be by their divisiveness

weaken the base and therefore the strength of the Coalition.

Stonewall Gay Democratic Club delegate Ben Gardiner agreed with Lazere that the Coalition has "a limited purpose" and encouraged that many political issues that could strain the fragile coalition would be better handled by individual political groups, such as Stonewall.

But chair of both the California Democratic Council (CDC) Gay caucus and Alice B. Toklas Democratic Club issues sub-committee Randy Stallings objected: "I consider economic and labor issues to be civil rights issues. Especially the issue of unionization is one of the basic human rights issues in our country."

Claude Wynne of Solidarity added that in order to achieve Gay rights, "We need the Labor Movement." Speaking directly to Lazere's description of GGBA member fears, Wynne warned, "Their interests as Gay people should override their interests as business people."

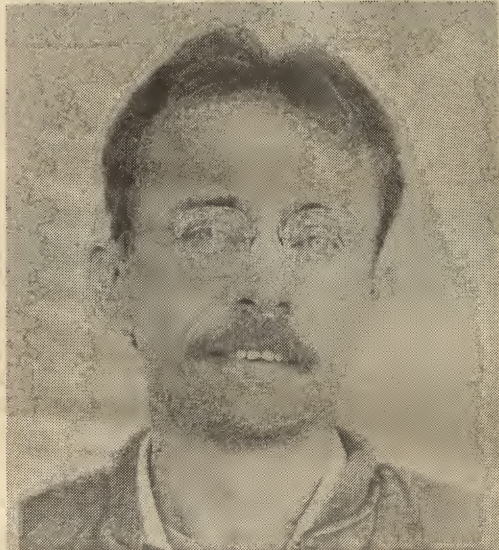
The debate was left unresolved but had reverberated discussion a year ago, before the Coalition had a name. Then it was Del Martin, Phyllis Lyon, and Pat Norman among other, especially women, delegates who warned that drawing the line too narrowly on what were human rights issues, for the sake of unity, could render the organization meaningless. The debate will certainly continue. ■

Konstantin Berlandt

NOTE: Reporter Berlandt is also a delegate-at-large to the Coalition and the maker of the May 21st Defendants resolution voted down by CHR Feb. 17.

CUAV Ripped Apart

(Continued from Page 1)



Carl McMillan — Chairman of CUAV's Directors who vacillated all week whether to finalize his resignation. His exodus would be on the heels of much of the staff, volunteers, and directors. The organization funding is in jeopardy. (Photo by Rink)

Christiansen the additional money. Dick Stingel is being laid off from working for Community United Against Violence because he is paid from the general fund and there is no money to pay him either. Stingel was bounced from his job by the board last Fall rather than pay him through City grant money. It was hoped at the time to locate funds through fundraising efforts and pay him out of the general operating budget.

One hope of generating funds was an offer of \$1,000 a month to be donated by South of Market businesses to set up street patrols. According to board member Kathi Smith, another board member, Randy Stallings, told those willing to donate the money that CUAV was not in a position to adequately report back to the donors. For this reason, according to Smith, Stallings reported at the Board of Directors meeting that the businesses should not donate \$1,000 a month. They didn't. When told at the meeting that a board member had refused this contribution, chairperson McMillan was so shocked that he felt unable to continue with chairing the meeting and turned the meeting over to Ron Huberman to chair.

The presence of attorney Roberta Achtenberg was to represent board members Randy Stallings, Carmen Vasquez, Kathi Smith, and Louise Minnick. According to Kathi Smith, the attorney was present to protect the interests of the board. She stated that there was question whether the Community United Against Violence board was operating in a legal manner. When noted that CUAV has an attorney, Matt Coles, Smith stated that, in fact, Achtenberg represented only the four individuals and not the board. Smith viewed the meeting as a victory for feminist issues. McMillan countered by stating that the issue was not gender related but the question of whether the CUAV Executive Committee had acted appropriately in dealing with its project director, Bob Smith. Smith who is in charge of the day to day operations of CUAV made recommendations to the Executive Committee on personnel issues. In turn, the board overruled the Executive Committee. By doing so

the board rendered the project director, Bob Smith, powerless in personnel matters as well as the Executive Committee.

Kathi Smith stated that a value of the meeting was to more clearly define the lines of authority within the organization. She stated that the total policies have never been adopted. The first time Kathi Smith saw a rough draft was on February 5. She said that except for the section on grievances she was satisfied with the draft. The draft she speaks of is almost 40 pages in length. According to McMillan it is more appropriate for an organization of 4,000 people, not a staff of only three paid employees. McMillan said it was ridiculous and further said it was this voluminous because of the wide divisions within the board.

Project Director Bob Smith also stated the entire situation was totally ridiculous. According to Smith, he spent the primary part of Thursday dealing with a male rape victim, the victim of a vehicular assault, and a large remaining portion of time answering questions from board member Kathi Smith. Kathi Smith said she talked to him only once. Project Director Smith said the amount of time he wasted with the board member to be a substantial portion of the day.

Ninety minutes into the Thursday board meeting, Anne Daley arrived with a letter for each board member from District Attorney Arlo Smith. The CUAV funding is in the budget of the DA's office. Among other points, he stated, "The interrelationship of staff members, volunteers, and members of the CUAV Board of Directors virtually paralyzes CUAV from functioning properly." The District Attorney also stated, "The full board must address these problems now before the budget money is contracted for if, as I believe, you wish to continue with my support for the program."

As each day passes, the concept of a full board becomes more remote. The CUAV board is set up for 15 members. Two members, Eddie Bacca and Hank Wilson had resigned prior to last Thursday's board meeting. Board member Droux Nicholas

resigned following the meeting. Ron Wickliffe has turned in his resignation effective April 30. Secretary Richard Williams has turned in his resignation effective May 21. Board chairman Carl McMillan has written his letter of resignation, too, and may yet resign. Additionally, Project Director Bob Smith told the Bay Area Reporter he has various serious doubts about remaining in his position. Dick Stingel, one of the leaders of CUAV, will be out this weekend.

To compound the situation, the Mayor's Office of Criminal Justice has assigned Susan Smith to conduct a complete program audit of Community United Against Violence.

Droux Nicholas told the Bay Area Reporter that as soon as the organization received City funding, it turned into a political playground instead of a service organization. He said that CUAV provides a type of service that is unique. It has built a reputation as one of the best organizations to provide a service which includes assistance for victims of violence, crime prevention, and the gathering of statistical information. Nicholas stated that there is a strong possibility that the organization will be unable to function because the people who are serving the community through CUAV are having a more difficult problem because they must cope with those in the organization who are only interested in politics. Nicholas is furious that the board of CUAV voted to pay an attorney approximately \$700 which it doesn't have, which, in his opinion, is a political victory, not an improvement in the service CUAV provides for victims of crimes.

CUAV board chairperson, Carl McMillan told the Bay Area Reporter he was fed up. He said, "The Board of Directors, as currently constructed, is nothing more than a nest of scorpions stinging each other to death."

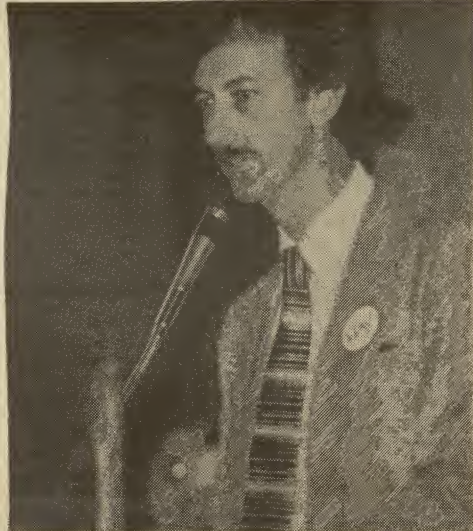
The plight of Community United Against Violence has not gone unnoticed by many responsible members of San Francisco's Gay community. There is a stark realization that funding by the City and County of San Francisco after June of this year is highly questionable. Equally as alarming is the possibility that the organization known as Community United Against Violence may simply disintegrate from internal vibration.

The End of CUAV for Me

To the Editor of
Bay Area Reporter:

For the past several months, a war has been raging within Community United Against Violence. The war has been between those of us who have been CUAV's program for the past three years and those who have lately come into CUAV with the idea that we've been totally wrong. The target of these latecomers has been control of CUAV. Not improvement of the program nor greater service for the victims of violence. Just control of CUAV.

Typical of these guerrillas are: One person who hasn't even been decent enough to show up at all for five months' worth of meetings of the Board of Directors and who showed up last Thursday, late, and stayed only long enough to ensure that she would retain her seat on the Board (a half hour). Another person who is typical is a person who, since she came aboard the very first time, has been absolutely nothing but a source of negative energy, never once contributing anything positive. This person had to take assault calls one night and, the next morning, complained mightily to everyone who would listen about the hardship of doing that and demanded a



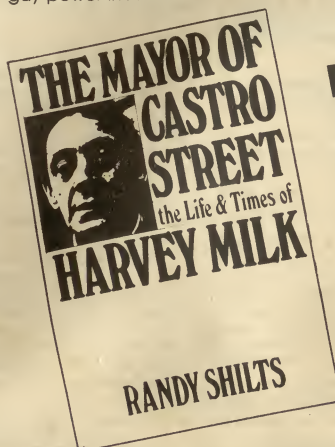
Dick Stingel — one of CUAV's founders and guiding light bows out. (Photo by Rink)

complete investigation to determine who was to blame for that inconvenience. This person has also disrupted CUAV Board meetings for the past four months with incessant demands that CUAV expend non-existent funds on a TTY machine and that we hold our Board meetings in places that are wheelchair accessible and who, when we did meet in an accessible building, refused to attend the meeting because we didn't provide transportation for her.

Well, the guerrillas won last Thursday. CUAV and the victim assistance program are now in their tender hands. In the words of one of them, "This was a great victory!" Perhaps it was. Yes, perhaps it was. Congratulations to the victors. God help the community under their regime. My sympathy to the real losers of this warfare, the victims of anti-Gay violence. I have been called many things. One of those things has been "The backbone of CUAV." I don't know whether that is true or not. I know that I have put the past three years of my life into CUAV. And I know that I won't be putting any more time or energy into it. CUAV, to me, is dead and wants only a quick, decent burial before it begins to stink. There's more for anyone who wants to listen.

Dick Stingel

San Francisco politics and the emergence of gay power in America.



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VOL. XII NO. 8 FEBRUARY 25, 1982 NEXT DEADLINE: FEB. 26 NEXT ISSUE OUT: MAR. 4

VIEWPOINT

The Flight of the Butterflies

Some weeks city arbiter Herb Caen is more on target than he is wont to admit or given credit for. Albeit a gossip columnist, at least he walks around San Francisco with his eyes open.

A few Sundays ago his would-be thoughts of spring lept to skyrocketing costs of living in San Francisco. That same issue he was not alone as his across-the-alley compatriot at the *S.F. Examiner* was ruefully commenting on the Opera Plaza abuilding on Van Ness. This project — underwritten by the City with federal money — was intended to provide housing for low and moderate income people.

Studios, says Mandel, will sell for \$109,100 to \$160,000. Three-bedroom units go from \$375,000 to \$435,000. On top of that shock, he says the entire project is ugly! He says the idea of living there is scary. "The rooms are small and the ceilings low. The balconies look honorary, vestigial. The windows are scrunchy. The less-is-more exposed concrete facade is cheap and repellent."

If one took the cheapest studio — came up from somewhere with a \$20,000 down payment — their monthly mortgage payments alone would be 1½ times more than the average single Gay person brings home in a month. As Mandel puts it these are pads for the new rich, the only ones who can afford a no-bedroom apartment. To be single and be able to make payments of, say, \$1500 per month on the super studio, one would probably have to gross a salary of \$7000 a month or \$84,000 a year. About the same salary as the mayor makes. The only people we know of in the Gay community making that kind of money are those putting on the big disco parties or those wholesaling nose candy.

Caen echoes, "Prices are out of sight and out of reach of all but a precious few, and precious few of them." He adds, "People make jokes about Novato being 'the safest place in the Bay Area' because so many SF cops live there, but where but to the suburbs can middle class people go?"

He gives the example of Detroit as a warning, "a city of thousands of poor and a few rich tucked away in well-guarded corners." He sounds an ominous note. "We are headed that way," and he puts the people on the North side of the City on notice — all those luxuriating in the Snob Hills of the city — that they are dancing on the thinnest crusts — awaiting the crack of doom with a smile.

Halting the middle class and blue collar class flight has long been a pet project of Dianne Feinstein. She knows full well they are the only buffer between the wealthy (of whom she is one) and the ever more swarming poor of the city: the aged, the refugees, the marginal.

Every time a new politician snoops around the office for endorsements, we suggest they ride up and down the Mission Street Muni for a spell to get the feel of the real city they seek to represent.

The single group that initiated and stayed with saving San Francisco from becoming another Detroit or, worse yet, the Bronx was the Gay community. It was they who saved the crumbling Victorians in the first rush to the suburbs in the 1950's. First it was Pacific Heights, then the decomposing hollows around, then the upper Haight, then Dolores Heights, then Noe Valley, then the Castro. Prices were low; Gays were willing to live amid the temporary ruins of their restorations, and the profits were attractive. Hundreds and hundreds of young Gay men earned their living rebuilding San Francisco. The renaissance we enjoy today was as massive and pervasive as what went on after the quake.

All that has stopped in the past two or three years. Mobility as well has ceased — everyone is better off staying where they are (that includes owners and renters as well).

At the same time city life has grown inexorably expensive, not just rents but in terms of personal safety. Any lone young

(Continued on next page)

LETTERS

DANCE OF THE SEVEN VEILS

* I was totally flabbergasted by your arrogant response to Albert Walla's letter in the February 18 *Bay Area Reporter* over the paper's regular publication of X-rated photos.

"We are a Gay publication — by, for, and about Gay people," you wrote. "All else is secondary."

I repeat for emphasis. "All else is secondary."

Lesbians are secondary? Credibility is secondary? Journalistic ethics are secondary?

Lesbians prefer to be known as Lesbians — not gays. By declaring the *B.A.R.* to be a gay publication, you have shut out the Lesbian community.

A look at *B.A.R.*'s masthead shows not one Lesbian editor and only one Lesbian writer — Bernice Niemi.

And after reviewing back issues of the *B.A.R.*, I found an appalling lack of news and features of interest to the Lesbian community.

As for credibility, you were quoted by *Media File* as saying, "I am not interested in the *B.A.R.* as another *Christian Science Monitor*. I see it more as another *National Enquirer*." [ED. NOTE: No such quote.]

Very well, Mr. Lorch. If you want to equate the *B.A.R.* with that scandal-mongering, sensationalist rag, go right ahead. If you want to fancy yourself as a Gay version of Robert Murdoch (the sensation-seeking publisher of the *National Star* and the *New York Post*), fine. But if you do, don't expect me to consider the *B.A.R.* to be a serious gay newspaper!

And as for your retort that "It's for them to catch up with us, not for us to return into the closets for their approval," referring to straight readers, it is the very attitude that Screw publisher Al Goldstein has. If you want the *B.A.R.* to sink to the level of *Screw*, go right ahead.

Journalistic ethics? I do not believe in Advocacy journalism. I come from the "just the facts, ma'am" school of journalism. It is the responsibility of any newspaper that is supposed to be a serious journal of news to report the facts, and let the readers form their own conclusions. In story after story, your news columns are loaded with the opinions and biases of the writer. Allen White is the worst offender.

On another subject: In your February 11 editorial on the Pridé Center, you made the statement, "We don't want to help turn the Fillmore whiter."

That statement is racist in that it implies that Gay Blacks, Gay Latinos, and Gay Asians do not exist. I am a mixture of Black, Irish, and Cherokee Indian — proud of all three of my ethnic heritages, and proud of my gayness. How dare you assume that the Gay world is exclusively vanilla!

In my native New York City, racial polarization has reached a point that the Ice Palace 57, the city's biggest Gay disco, faces charges of racial discrimination against Blacks. And in an increasing number of Gay bars there, Black Gays are made to feel unwelcome. That's why I left New York, and I'll be damned if I'll sit idly by and see the same thing happen here in my adopted hometown and not raise my voice in protest.

I love San Francisco. I also love my profession — journalism. The gay press has a responsibility not only to serve its constituency, but also to break down stereotypes of Gay people held by straights and many Gays alike, and to strive for unity of the entire region the various Gay newspapers serve. The *B.A.R.* falls far short of those responsibilities.

Dion B. Sanders
San Francisco

ON THE POPPERS HEARINGS

* Thanks for the recent mention of the upcoming

popper hearings before the Board of Supervisors. You do the community a real service in keeping us abreast of this news.

Unfortunately, some people seem confused about the purpose of these hearings, partly due to the stream of misinformed letters that Steve Perkins recently sent you. Critics of the popper industry do not want to ban the sale of poppers, as Perkins implied.

Instead, critics want: (1) the industry to stop making false claims about the safety of poppers; and (2) the industry to print a warning in their ads and on their labels to the effect that poppers have been shown to cause respiratory disease, anemia, and heart failure, and are strongly suspected of causing cancer.

The issue is one of truth in advertising. I personally believe we should be allowed to use whatever drugs we want — as long as we're truthfully informed about the drugs' effects.

Arthur Evans
San Francisco

SCULPTURE STOPPERS

* Although it would be wonderful to have the George Segal sculpture placed at the Milk Subway Station, perhaps it would be more traditional for San Francisco to put up a Tomb of the Unknown Homosexual in its place. It would be a good place to hand the portraits of Jim Foster, David Goodstein . . . and Bruce Voeller.

Tom Youngblood
San Francisco

AUDIENCE BEHAVIOR

Dear Gloria Goodqueen,

I applaud thee, as I'm sure do many more of those "wonderful people out there in the dark"! I, too, read Mr. Kaye's letter in the February 4 issue about audience manners and became livid. But you, my dear, are a breath of fresh air! I, for one, enjoy seeing and hearing my brothers and sisters enjoying themselves, at the movies or wherever. Fun and laughter are wonderfully contagious. But since Mr. Kaye declares that he is bigger than most people, maybe he should exit this wonderful party we live in called San Francisco for someplace more serious. Party poopers are tired. Much love to you!

Eartha Quake
San Francisco

SISTERS SCORE

* Three cheers for the Sisters of P.I. winning the basketball game 31-19!

And three cheers for them for what they did to my lagging enthusiasm in the gay movement.

They brought gays, straights, blacks, whites, Asians, women and men together for a well-spent \$5 — to go to charity.

The entertainment was way more than expected. They honestly put "The Moscone Party" to shame.

Sisters, I'll always patronize your Indulgences in the future.

Tom Basch
San Francisco

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LETTERS

SEE 'MAKING LOVE'

★ I would strongly urge all gay people to ignore the boycott of *Making Love* at the Metro Theater. The striking janitors are crying with their stomachs full. To call their present wage of \$7/hr. for unskilled janitorial work inhumane is absurd. It's too important for the success of other such films that *Making Love* be a box office success.

F. J. Stone
San Francisco

OLYMPIC RITES

★ To hell with the u.s. olympic committee (they don't deserve capitalization) and their demand that we don't use the word "Olympic" to designate the Gay Olympic Games. The word comes from Olympia in pagan Greece where men loved men (Socrates) and women loved women (Sappho).

It is OUR history, and is not the property of rich, macho, arrogant heterosexual men who try at every chance to dominate the rest of us with their boring, silly laws.

As for it being illegal for us to use the name, well, who gives a shit. Our very existence as Lesbians and Gay men is illegal in wonderful America in approximately 30 states. Don't give us your crap about illegal.

Take back our power. Defy the olympic committee.

satya
Oakland, CA

OLYMPICS FOR US

★ I read in your paper (1-21-82) that the Gay Olympics can be legally barred from using the word "Olympics." How ironic! For it is possible that the Olympic Games once symbolized the unity of gayness and athletics.

The Olympic Games were the center of the best athletics in the ancient world. The Olympics were so important that wars stopped so that soldiers could participate. The ancient Greek calendar was counted from the number of the Game, and the Games continued for over a thousand years. The Olympic Games was a religious event, a male event, a nude event. However, as the traditional values and morality of reason and paganism declined, and as Christianity rose to power, a new calendar supplanted the Olympic one, the Olympic Games themselves were forced to close, and homosexuality became a capital offense. Europe entered the Dark Ages.

Nevertheless, when the Olympic Games were resurrected in 1896, there was no place for the openly gay athlete. Following 1500 years of persecution, the notions of gay and athlete were not merely severed, they were often conceived as incompatible. An athlete was a Christian gentleman, while a gay was a criminal, a sissy, a psychopath, a prostitute, a sinner to be punished and never applauded. Women, rejected even as spectators at the ancient Olympics, were given a role in the rise of modern sports. But that role was quite secondary to that of men, in part due to the unease and suspicion with which the bigoted viewed strong, muscular, competitive women.

Of course, when the Olympics were reborn, it was implicitly an avocation of "gentlemen" — of men with money. So the emphasis was on the amateur as opposed to the professional sportsman. Realistically, only people with a certain income could afford not to be paid while they trained for world competition. Thus, many of the early competitors were economically better off.

In the 1920's and early 1930's the left wing, with some of its trade unions, and with the Soviet Union, fostered a counter Olympics, the Spartakiad — named on behalf of the ancient leader of a major slave rebellion against the Roman Empire — Spartacus. Moreover, as late as the Berlin Olympics of 1936, the vast majority of participants were white, though Jesse Owens did much to shatter the myth of Aryan superiority.

The Games have changed. After WWII the Games are filled with sportsmen and women who are subsidized by their governments, even though they are not "officially" professionals. The Soviets and their allies now partake in the games, as do athletes from numerous countries in the Third World. There have been gay participants like Tom Waddell, and even the film of the 1972 Munich Olympics, *Visions of Eight*, spotlights two weightlifters who appear to be gay.

How ironic, and how sad, that the U.S. Olympic Committee should deny a gay group the use of the term Olympics! The original spirit that gave rise to the Olympics is probably stronger in San Francisco than on the U.S. Olympic Committee.

And should the term be denied use by our gay sportsmen and women, what about alternative names: Golympics, or Gaylympics. Or perhaps the Theban Games, after the gay warriors of Thebes? Or the Alexandrian Games? Or the Sapphic Games? Or the Greek Games? But whatever the name, the Gay Olympics may be more in the tradition of the original games than the official Olympic Games.

Hugh Murray
New York, NY

STRICKEN

★ What is all this talk and all those letters about striking people? Why would anybody want to strike union members? They are just a bunch of good guys trying to put some bread on the table and into the mouths of their children.

We ought to get off our asses and join the pickets because we failed to help our brothers, the San Francisco Police Department and the San Francisco Fire Department when they went on strike several years ago and closed the police stations and the fire houses. Those guys needed money for bread, too, along with Novato mortgage payments which don't come cheap.

Gay people failed to recognize this strike as a genuine need by the poor, underpaid, overworked cop and fireman. We let them down, and if we don't watch out we are going to let down the underpaid janitors. The gay community has too long neglected the needs of the impoverished in our city. Our newly formed group will shortly be advertising hopefully for the "let's get King Tut" fund to help out the officer who suffers from Tut's Syndrome and the Officer Bigarani "Have a Heartache Fund." Both men are applying for disability pensions and have been denied such. Let's have a gay protest!

Andrew J. Betancourt, President
Gay Union for Striking Pickets
San Francisco

ALEXANDER'S ELAN

★ I hardly find it "intolerable" that KQED serves up a TV version of Alexander the Great where homosexuality is not necessarily the issue! (in reply to Michael J. Smith, B.A.R., 18th Feb.)

Whilst homosexuality was indeed widely practiced and very much accepted during the time of Alexander the Great, it was not of major concern in the lives of those men. Alexander himself was obsessed with conquering the (un)known world, with athletics, the philosophies of Aristotle and others, his mother and father, and maneuvering around the court intrigues — so I feel sure he relegated his homosexuality to a titillating sideline!

For those of us who would like to see "Alexander" depicted "in action" I suggest one see that fabulous porno movie *Alex & Hefy* where he and Hephastion are at it hammer and tongs for 1 1/2 hours. They both didn't have the energy or inclination to even leave Macedonia in that film. Even the horse got in the action, to limp listlessly back to the stables, let alone neigh all over Egypt, Persia, and India! Then there's another — *Alexander, the Fuckin' Great*. In this he does get as far as Persia, to dress up in silks and prance around with Darius and his consort of transvestites!

Even the subtlety and tender implications of KQED's "Brideshead Revisited" is refreshing. It's not always fashionable or necessary to flaunt it!

Allan B. Cahir
San Francisco

PROUD OF PRIDE

★ I must take exception with your editorial, in the issue of 1/28/82 (Vol. XII, No. 4) ("Bail Out or Burn Out" - re: the Pride Foundation).

Firstly, I believe your figures are incomplete. \$1,100,000 is the purchase/renovation total. The "convent" ALREADY BELONGS TO THE PRIDE Foundation. They have raised \$175,000; the Federal/City "grant" was (is) \$375,000, leaving a balance of \$550,000, not the full amount, as your editorial stated.

The day that the Lesbian/Gay community does not have that amount will be the day that hell freezes over!

Yes, Pride did make two fundraising boo-boos. So what? Everyone learns by mistakes. What they are doing is both valid and valuable. They will succeed in obtaining wide community support. They deserve our support. They will succeed in "evolving" a successful community center, which will be something the Black, Chicano, and Lesbian/Gay communities can finally agree on and work toward. It seems strange that you "dish" their efforts, since we have had so many problems with Third World peoples.

The Pride Center deserves your positive support.

Herb Levy
San Francisco

ED. NOTE: The figures *Pride* gives out vary from press release to press release. The community has never been offered a financial report on such items as interest, maintenance costs, operating costs (like heat and light). I agree my figures are incomplete.

P. Lorch

ON HERPES

★ The "Coping with Herpes" article was an article everyone should read. It was well written, easy to understand, educational, and precise.

Beware — you could (God forbid) be next — take 5 minutes of your time and read it, please.

Randy Johnson
San Francisco

More LETTERS on Page 13.



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VIEWPOINT

(Continued from Page 6)

male on the streets of many parts of San Francisco is constantly in danger. From going to the opera or winging it down to a South of Market bar, he is prey to the wolf packs.

And we begin to hear from more and more middle class Gay men. "Why should we put up with it all?" They too are beginning to wend their way suburbward. (Lesbians got the message a long time ago.)

What will the city be like without them? The last buffer will be gone. The rambling flats and 2-family Victorians will be jammed with a family a room. The Gay colored paint will peel and the plumbing will break down. Frustration will fire them to the ground. And the Brahmins of the hills will need a moat to keep the dogs of poverty from snarling and snatching at their heels.

P. Lorch

the barking lot



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Conceptual Entertainment Launches New Projects



Conceptual Entertainment's David Bandy (l) and Gary Roverana (r) plan to take their party/disco producing company into uncharted territory this spring.

1982 is already revealing many dramatic new developments in how many of San Francisco's entertainment and leisure time activities are changing. Conceptual Entertainment, known primarily for the sponsoring of the Galleria extravaganzas, has just announced several major shifts in the direction of their company.

For starters, Conceptual Entertainment has been retained on a management level to plan all promotion and public relations activities for The New Body Center to be located in the old Arthur Murray Dance Studios on Sutter Street near Van Ness.

Conceptual Entertainment has also been contracted to produce and present the closing ceremonies of the Gay Olympics on Sunday, September 5.

Additionally, they will be presenting the re-opening of the River Theatre in Guerneville over the Memorial Day weekend, they will produce the Lesbian/Gay Freedom Day Tea Dance, and there will be a minimum of four major parties at the Galleria including the 5th Annual Salute to the Men of San Francisco on Saturday, August 15.

The involvement of Conceptual Entertainment in the

New Body Center is possibly as radical a change as is the physical plant that will house the physical fitness complex. The new location encompasses approximately 9,000 square feet on three levels. One level will be exclusively used as a dance studio. There will be two distinct studios; they will be co-ed and they will be used for dance-related functions including aerobics, ballet, jazz, and yoga.

The lower two levels of the New Body Center are reserved for the construction of a new men's health club and fitness center. The plans provide one of the most complete centers of its kind anywhere. In addition to an extensive wet area which will include dry sauna, wet steam room, jacuzzi whirlpool and cold plunge, there will be several multiple-use rooms designed for use by masseurs, hair cutters, diet consultants, and skin care specialists. A retail store will sell vitamins and body-center athletic wear. A health drink stand is also planned. The New Body Center is planning one of the most modern gyms to be found anywhere. The projected opening date is July, 1982, with the grand opening in September.

David Bandy, a co-producer with Gary Roverana

of Conceptual Entertainment presentations, said that the River Theatre shows on May 29 and 30 will be unique. Plans call for two separate shows each night starring Sharon McNight. There will be a band and sets creating a special type of entertainment experience.

The annual Lesbian/Gay Freedom Day Tea Dance is planned for 1982. This year, Conceptual Entertainment has facilities reserved at both Moscone Center and at the Galleria. As in past years, a portion of the revenue from this event will be turned back to the community.

With all of this activity, Bandy noted that they will continue to present the Galleria parties, four this year. One will be the 5th Annual Salute to the Men of San Francisco. It will be presented on August 15, the night before the Castro Street Fair.

David Bandy noted that all of these developments are a natural growth process for Conceptual Entertainment. They have built a reputation for producing events of high professional quality as well as the spectacular. He feels that these new projects will be a fascinating challenge for this company.

by Allen White

Gay Rights National Lobby Expands

The western regional operations of the Gay Rights National Lobby (GRNL) have concluded they have been successful. This has resulted in the expansion of the West Coast offices. Previously serving seven states — Alaska, California, Hawaii, Idaho, Nevada, Oregon, and Washington — the West Coast Regional Office of GRNL will now add Arizona, Colorado, Montana, New Mexico, Utah, and Wyoming.

This expansion is calculated to increase the political effectiveness of GRNL in the

West, and includes increases in staff and office space as well as the increase in territory.

Joining the staff as Assistant Regional Director is Tanyan Corman. "One of my top priorities," she said, "is to help organize Gay and Lesbian rights supporters in smaller towns. After living in San Luis Obispo, I know the potential that exists in rural and small town America." Corman's work in community organizing, labor unions, and feminist issues, as well as her inside knowledge of Congress-

sional politics, have amply prepared her for her new position.

Terry Bean has become GRNL's national Director of Resource Development. Bean, a bar owner in Salem and Eugene, Oregon, will focus on major donor fundraising in the West and Southwest.

Volunteers are being solicited to assist in program areas and a fundraising drive, and can phone 621-4500 if interested.

Another First

Castro Courses Begin

A free noncredit class, "American Women: Roots in History" is the second offering this semester in the Castro.

The class, offered through the San Francisco Community College Centers, will be taught by Nancy Reidy.

The class begins Tuesday, March 2, at 7pm and will be held at MCC, 150 Eureka (at 18th).

The women discussed will include Anne Hutchinson, Abigail Adams, Emily Dickinson, Elizabeth Cady Stanton, Jane Addams, Gertrude Stein, Margaret Fuller, Eleanor Roosevelt, Margaret Sanger, and Margaret Mead. Also dealt with will be such personalities as Katherine Hepburn and Georgia O'Keefe.

Ms. Reidy holds an MA in History and an MA in Women's Studies. She has taught History at the College of Marin.

The second course specifically designed for the Castro Gay community is a course in journalism taught by Bay Area Reporter editor Paul Lorch. The course will cover the various aspects of creating a newspaper — from editorial writing to news reporting. The teacher will use local Gay newspapers as his sources. Also local Gay and Lesbian reporters, editors, and publishers will be brought in. The second part of the course will deal with the press from a citizen's or an activist's point of view — press releases, letters to the editor, public relations.

The Gay Journalism workshop meets Thursdays from 7 to 9:30 beginning March 4. It will run to June 14.

For both classes registration takes place at the first session. For further information, call 239-3070 or Lorch at 861-7231.

The idea of college level classes in the Castro aimed at the Gay and Lesbian community has been spearheaded by Dr. Tim Wolfred, the Gay member of the San Francisco Community College Board of Trustees. The turnout will be closely watched by college officials. If the turnout is large, more classes will be offered. At this point a 6-week summer semester is in the planning stages.

The classes are free and all are welcome.

Louise Renne Next Alice Guest Speaker

The Alice B. Toklas Memorial Democratic Club will meet for its monthly meeting on March 8 at the Swedish American Hall, 2174 Market Street (at Sanchez) at 7:30 in the evening.

Supervisor Louise Renne will be the guest speaker at the meeting. She will speak about the Peripheral Canal. Supervisor Renne came to the Board of Supervisors as an attorney in the Environmental Section of the Attorney General's office. She was recently voted the best and most hard-working Supervisor by City Hall workers and department heads.

Other business will include the president's report on the 10th Anniversary dinner.

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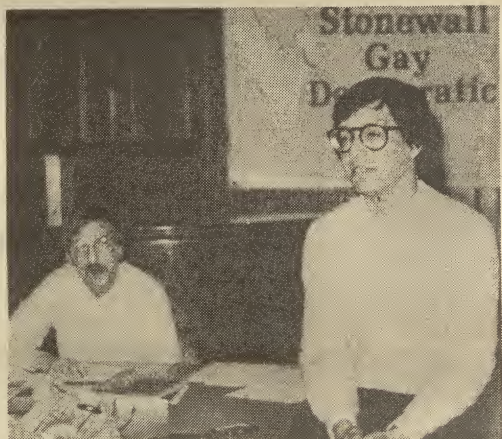
Atlas Savings and Loan had its official grand opening last week. The Gay bank was "giving away" \$3 bills as souvenirs and stimulants to open an account. Gays and Lesbians are getting the message and business is brisk. The two-day opening was a hit . . . as Rink's photo will attest.

"Victims' Bill of Rights" to be Featured at Next Stonewall Meeting

The controversial "Victims' Bill of Rights" will be the chief subject at Stonewall Gay Democratic Club's next meeting Monday, March 1, at 7:30 in the Women's Building. Public Defender Jeff Brown will debate with Richard Tullis, criminal prosecuting attorney from the office of the California Attorney General.

College Board candidates John Riordan, Carole Migden, and Sal Rosselli will appear at the meeting. Riordan is an attorney and incumbent running for re-election. Rosselli made an unsuccessful bid for the office in 1980. Both are members of Stonewall. Carole Migden is running for the first time. She is executive director of Operation Concern and chair of the Coalition for Human Rights.

The meeting will include election of delegates to the upcoming convention of the California Democratic Council, March 19-21 in Fresno.



Jack Trujillo, Supervisorial candidate, addressed the February Stonewall meeting. '82 President Gerry Parker looks on. (Photo by Rink)

Stonewall meets at the Women's Building, 3543 18th Street (near Valencia). The

meeting begins at 7:30pm and the public is welcome.

Senate Passes Wisconsin Gay Rights

Last week the Wisconsin legislature became the first in the country to pass a Gay civil rights bill. The State Senate by a vote of 19 to 13 approved Assembly Bill 70 which last fall passed the State Assembly.

"This is a significant victory for all people who value human rights and a blow to those who promote bigotry and prejudice," said State Representative David Clarenbach (D-Madison), author of the bill. "Passage of AB70 can be credited to the understanding and concerns of persons throughout the state, especially in the mainstream religious community, who

courageously spoke-up for the rights of all people."

The bill, expected to be signed into law by the Governor, will add "sexual orientation" to Wisconsin's existing list of discrimination bans and applies to employment in both the public and private sectors, housing, and public accommodations.

Clarenbach predicts this action will boost civil rights initiatives in other states which have suffered recently because of the success of right-wing causes. "I hope the passage of this historic law will send a message to those who propagate misconceptions

and fear, that courage and human compassion are still very much alive in this country," Clarenbach said.

Wisconsin will join three other states — Michigan, Pennsylvania, and California — which have more limited anti-discrimination protections for Lesbians and Gay men, mandated by executive order of their governors. In California, Governor Jerry Brown's 1978 Executive Order specifically applies to state employees under his jurisdiction. By implication other governmental employees — at the county and local levels — are covered.

Baltimore Church Breakthrough

Last year Baltimore's City Council Bill #177 (the Gay civil rights bill) went down in flames partially due to the efforts of Archbishop Borders, who led the opposition to the bill. However, following a year of low-keyed lobbying from members of Dignity/Baltimore, the Archbishop has officially adopted a series of recommendations establishing a special ministry to Gay and Lesbian Catholics. The Archbishop's move is a step toward clarifying the church's stand towards homosexuality. "It's especial-

ly important because this is one of the few archdioceses in the country that has established a special ministry to Lesbians and Gays," stated Don Miller, President of Dignity/Baltimore. "There is much more to do, but this is a firm foundation. I really do believe it's fantastic. It's a monumental step."

Miller and others sympathetic to the bill had been told by Council members that their efforts to reintroduce any Gay rights legislation would be futile until the Archbishop's

position changed. The recent reversal signifies an essential step toward gaining Gay civil rights in Baltimore. The special ministry to Gays will be coordinated by Father Joseph Hughes who will attempt to undertake such projects as individual and group counseling to Lesbians and Gays who desire such work, educating straight members of the church, and recommending changes in the structure of the archdiocese to recognize on an institutional level the needs of Gays.

POLITICS AND POKER

Brown Comes Through Again

WAYNE FRIDAY



Mary Schmitz, wife of the anti-Gay State Senator, announced this week that she will seek the GOP nomination for Congress from the 43rd Congressional District . . . an overflow turnout at the Alice Toklas dinner this past week-

Where there's a will, there's a way — former police inspector William Bigarani, fired recently from his \$31,450 a year job because of his no contest plea to a felony theft charge, has now filed for a \$17,300 a year dis-



Mayor Feinstein applauds Jim Foster at the Alice birthday testimonial. (Photo by Rink)

end honoring Jim Foster, and all reports are that the affair was a huge success, though some of Jerry Brown's friends think Ken Cory used the affair as a prelude to a statewide campaign of some kind . . . one of those politicians who apparently made a lot of friends at the Foster dinner Saturday night was L.A. District Attorney John Van de Kamp, a candidate for Attorney General; a number of those there said they were impressed. At times there seemed like more pats and pals making the rounds than there were people seated at the tables . . .

Jerry Brown deserves more than a little credit for his recent appointment of L.A. Gay leader Sheldon Andelson to the U.C. Board of Regents, an important appointment . . . Bob Barnes Jr., a candidate for BART Board this year, was recently elected a director of San Francisco Tomorrow . . . opposition growing to the confirmation of Reagan's appointment, Sam Hart, to the U.S. Civil Rights Commission; and the appointment looks like it's headed for a narrow defeat . . .

Latest polls show that Ted Kennedy is, for the moment at least, leading the Demo contenders for the '84 nomination . . . Sacramento legislators might take notice that the South Dakota State Senate recently approved a resolution to let voters in that state decide whether to legalize gambling there — and what the hell are we waiting for? . . . Mario Obledo turned out a huge crowd for the 1982 Mexican American/Latino Voter Registration Project kickoff in East L.A. (Gay activist Eddie Bacca will be involved in the drive locally) . . . the Nuclear Freeze Initiative people tell me they have reached the half-way mark in obtaining the necessary signatures to qualify the initiative for the November ballot . . . an impressive display of Harvey Milk memorabilia on display this past week at the old Paperback Traffic on Castro Street, and credit should be given to Scott Smith and Jim Gordon for putting it together . . .

ability pension . . . Supervisor Nancy Walker, once thought to be in trouble this year with the voters, is reportedly getting early important support and is now seen as a strong candidate for re-election; Walker is a hard-working Supervisor, and in my opinion deserves another term on the Board (and that is my first endorsement of the year) . . . the Stonewall Gay Demo Club's regular meeting March 1 at the Women's Building will feature a debate between Public Defender Jeff Brown and Assistant Attorney General Richard Tullis, also a candidate for Muni Court; the debate will be on the pros and cons of the victim's bill of rights initiative appearing on the June ballot . . . Dan Dougherty, a Marin County insurance salesman who impressed hardly anyone when he ran for Congress a couple of years ago, will be the Libertarian Party's nominee for Governor this year . . . a judge in Pennsylvania last week ruled that a 10-year live-in relationship between two Gay men was not a common law marriage under that state's law; the case had been brought by John DeSanto of Philadelphia who had hoped that the relationship with his former lover, William Barnsley, would be ruled a common law marriage so he could sue Barnsley for alimony . . . the U.S. Senate expected to kick out Jersey Senator Harrison Williams, as well it should, for bribery and conspiracy in the Abscam case; Williams, of course, says he "knows he is innocent" . . . the Northern California Chapter of the Cystic Fibrosis Foundation will "roast" San Francisco Labor Council Secretary/Treasurer John Crowley at its annual dinner February 27 at the St. Francis with Dianne Feinstein and Willie Brown scheduled to take part . . . Phil Burton wired Ronald Reagan urging the President to withdraw the appointment of B. Sam Hart to the Civil Rights Commission saying the appointment was "a grievous disservice to the American people and a retreat from this nation's goal to rid ourselves of the last vestiges of discrimination in our society" . . .

speaking of Burton, one top politico predicted to me this week that "Kopp will decide against a race against Phil and run for the Board of Equalization, and although Milton Marks might be able to beat Burton, he (Marks) will get cold feet in the end and decide not to try it" . . .

Ed Koch, the bachelor Mayor of New York City, who was accused by his opponents of being Gay during past campaigns, has announced he will run for Governor of the Empire State . . . you think Ted Kennedy comes cheap? Ask M.E.C.L.A. what they are paying the Senator to speak to their fundraiser dinner next month . . . and speaking of money, Jerry Brown, in Washington over the weekend attending the Governors' Conference, reportedly hustled up some big bucks to use in his coming campaign . . . of those Supervisors running this year, the highly touted survey of City Hall employees gave Richard Hongisto the highest rating, while giving Wendy Nelder the lowest . . . and just about everyone paying any attention at all would agree that Willie Kennedy is probably the worst of the Supes; one friend of the Mayor commented that "Willie Kennedy is Dianne's worst appointment — she just shouldn't be there" . . . Phyllis Schlafly, appearing on Monday's KPIX "People Are Talking" program, boasted that ERA now does not stand a "ghost of a chance," warning that passage would have created a "gender-free society;" Schlafly claimed that Gays and Lesbians "would really be the only ones who would gain under ERA," adding that if ERA passed "they (Gays) would mount a tremendous campaign to achieve what



Nancy Walker — a positive City Hall force. (Photo by Rink)

they have not been able to gain from City Councils, state laws, etc." . . .

Alice Toklas members planning their own slate of candidates for the Democratic Council Central Committee?

Leo McCarthy, running for Lt. Governor, and Wilson Riles up for re-election for Superintendent of Public Instruction gained early endorsements this week from the California Teachers Ass'n, the largest public employee union in the state and one of the largest contributors to political campaigns . . . Congressman Frederick Richmond, a Democrat from Brooklyn, who was arrested a couple of years back on a morals charge involving homosexual prostitution but agreed to undergo psychiatric treatment to correct his "tendency," is back in the news again; Richmond admitted getting an escaped convict, Earl Randolph, alias John McLoughlin, a job at the House of Representatives; Randolph was later arrested in New York City on charges of homosexual prostitution and has been returned to Massachusetts. Investigators believe the Congressman was aware of Randolph's back-

ground at the time and think that the Brooklyn Democratic leader himself was involved with the convict, and the matter is now under investigation by the U.S. attorney for the Eastern District of New York . . . friends of Court of Appeals Justice William Newsum Jr. say he is serious about his plans to challenge Dianne Feinstein in 1983, saying he "is no fan" of the Mayor . . .

Supervisor Lee Dolson says he opposes Carol Ruth Silver's plan to ban pit bulls in San Francisco and has introduced legislation that would "tighten up" the owner's responsibilities when the controversial dog is concerned . . . this column is not in the habit of plugging nonpolitical events, but here is the one exception — historical buffs should definitely not miss Ron Ross' incredible two-day exhibition of San Francisco history and 1906 earthquake and fire memorabilia that will be on display at the San Francisco & Peninsula Antique and Collectors Show, this Saturday and Sunday, the 27th and 28th, at the Cow Palace, Gate 5 . . .

The County Republicans are giving it the one-two this weekend: Senatorial candidates Paul McCloskey and Pete Wilson square off for a debate before their annual Lincoln Day dinner, and White House aide James Baker will be guest speaker. Among other things, Baker will roast the Burtons — local Republicans smell blood, and as many fires as the big brothers put out, the local GOPers re-ignite . . . daughter Maureen Reagan was back in town this week, out to snare CRIR endorsement; Gay Republican leaders have taken a shine to the high-powered lady . . .

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GUEST COLUMN

Employment Discrimination

Only the "Identified" Lesbian or Gay Man is Protected

by Dick Gayer

With the demise of Gay Rights ordinances in Palo Alto and San Jose, and the inability of our California legislators to promote similar statutes, the 1979 decision of the California Supreme Court in *Gay Law Students Ass'n v. Pacific Telephone & Telegraph Co.*, 24 Cal.3d 458, becomes increasingly important, even in those cities (such as San Francisco) that do have ordinances prohibiting anti-Gay employment discrimination. (Such ordi-

ing job opportunities is not found in the opinion. Three classes of protected persons are set forth by the Court, as those who:

1. "Identify themselves as homosexuals";
2. "Defend homosexual-ity"; or
3. "Are identified with activist homosexual organizations." (p. 488)

However, the Court does not indicate how this infor-

At present a closeted Gay has no recourse in discrimination on the job.

nances may be unconstitutional because of their preemption by state law, and therefore not enforceable.) The Court ruled that only persons identified as homosexuals or with pro-Gay organizations or causes can sue for private employment discrimination based on sexual orientation under state law (Labor Code Sections 1101 and 1102). Those who wish to remain in the closet must continue to suffer such discrimination in silence. This decision appears to be based on the fact that most members of other minority groups have no choice regarding disclosure — they are identified instantly — since the Court stated (at page 408) that:

"The aims of the struggle for homosexual rights, and the tactics employed, bear a close analogy to the continuing struggle for civil rights waged by blacks, women, and other minorities."

Obviously, a secret Lesbian or Gay man cannot take an active part on such a "struggle" and so deserves no protection from discrimination based on his or her secret.

While the Court's ruling is clear, the procedure by which one can become an "identified" homosexual without los-

mation must become known to an employer so as to afford protection to the individual employee (or applicant). One obvious (although risky) way is by direct statement by the individual on an application form or in a letter to a supervisor before any discrimination occurs. To minimize risk, one might indicate membership in organizations with opaque names, such as the Toklas Democratic Club, the Concerned Republicans for Individual Rights, or the Metropolitan Community Church. (A courageous person might mention the Lesbian and Gay Associated Engineers and Scientists!)

A more conservative way available to (current) employees is the defense of Gay rights in conversation among co-workers. This procedure allows gradual identification as a pro-Gay person (not necessarily a homosexual) and generates substantial evidence of such status (in the form of co-workers' testimony).

Whatever procedure is utilized, it seems clear that the Gay-related "identification" must be the result of affirmative conduct by the individual (as opposed to the outcome of an investigation by an em-

ployer). That is, mere membership in an activist organization that is discovered by a snooping employer probably affords zero protection from discrimination. Individuals must inform their employer of such membership (or perhaps be so public about it that no one can deny knowledge thereof).

Even direct identification as a homosexual may be reasonably safe if done circumstantially. While a blunt statement that "I am a homosexual" may evoke a negative (!) response, a remark (by a man over 30) that "I have been living with another man for ten years" conveys essentially the same information in a form to which a heterosexual can relate. (This can be done by an applicant during an interview or by an employee during conversations with co-workers and supervisors.) Other forms of such identification include "Gay Is Good" bumper stickers and "Gaylib" license plates. (Such a license plate helped this writer to obtain a security clearance from the U.S. Government.) In short, one must be inventive in disclosing sexual orientation, so that employment can be obtained (or retained) while the requisite information is communicated, for it is only by such communication that we can be protected from anti-Gay discrimination. ■

Human Rights Commission Resolution

Resolution Concerning State Senator John Schmitz's Recent Defamatory Remarks Against Women, Lesbians and Jews

WHEREAS, the Human Rights Commission has historically condemned prejudice and hatred perpetrated in society and particularly by public officials; and

WHEREAS, the Human Rights Commission understands that when a public office holder voices hatred, prejudice, and bigotry, this allows for the approval of such behavior in the general public and lends to a climate of violence against persons so defamed; and

WHEREAS, the Human Rights Commission believes that such conduct by a public official should not go on without firm and direct action and that this action be of a bi-partisan nature as such hatred has no place in the public offices of the State of California; and

WHEREAS, State Senator John Schmitz, in a vitriolic statement dated December 22, 1981, attacked women, Lesbians, and Jews;

NOW, THEREFORE, BE IT RESOLVED, that the Human Rights Commission strongly condemn State Senator Schmitz's remarks as anti-Jewish, anti-women, and anti-Lesbian and find them deplorable as well as divisive; and

BE IT FURTHER RESOLVED, that the Human Rights Commission praise Senate President Pro Tem David Roberti and the decision of the Senate Rules Committee to remove Senator Schmitz from his positions of chairperson of the Senate Constitutional Amendments Committee, vice-chairperson of the Senate Industrial Relations Committee, and as a Senate representative on the State Commission on the Status of Women; and

BE IT FINALLY RESOLVED that the Human Rights Commission strongly supports a censure resolution against State Senator John Schmitz rather than the lesser rebuke of reprimand.

Resolution 1-82



Solidarity sets up its street theater at Hibernia Beach to dramatize the horrors of Muni's violence. (Photo by Rink)

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BAY AREA REPORTER FEB. 25, 1982 PAGE 12

CUAV

Safe Riding Clarifications

William Ryan

In "Safety in the Streets, part II" (Vol. XII, No. 5, Feb. 4, 1982), the CUAV has not fully thought out or researched its advice on transit riding. A few points include:

1. Sitting near doors on buses is not only unsafe but unnecessary as well. All Muni buses (not rail vehicles) have windows hinged from the top, frame and all, which can be pushed or kicked open in case of accident or violence. Any reasonably able-bodied person can easily escape from a window seat at any time the vehicle is stopped. In many buses, even the rear window is hinged as an emergency exit.

2. Riding deliberately in aisle seats when window seats are available is not advisable,

as it gives assailants an additional direction of approach and easier access from the aisle. It also impedes boarding procedures, giving additional opportunities to pickpockets.

3. Sitting near the driver serves no purpose whatever, other than to clog the entrance area and slow the operation of the bus. The driver is neither trained nor technically allowed to physically respond to violence on board, and indeed is usually the last to know about it (and should be) if he is paying attention to safe and efficient operation of the vehicle. Further, the view from the driver's seat, via mirror, of the rear area is better than the view of the front, assuming there are no standees. Bear in mind also that safe operation

of the vehicle requires keeping the stepwell and entrance areas clear; and in case of a serious accident, the front of the bus is the most dangerous place to ride.

4. At Muni Metro stations, the safest place is generally at the center of the platform, which may or may not be near a station entrance. This is where the train stops; running for a train from either end of the platform can be hazardous. Also, at stations where entrances are at opposite ends of the platform, waiting in the middle gives you the option of leaving in either direction.

Finally, I was recently followed off a Muni bus and verbally accosted, though not attacked, by a group of potential fag-bashers who had been sitting behind me. I am confident this would not have happened if I had sat behind them at the rear of the bus as I usually do. Whoever sits behind, with eyes on those sitting in front, has a distinct psychological advantage. ■

LETTERS

SISTERS OFFENSIVE TO THE ORDAINED

★ Due to the recent "basketball hop," the Sisters of Perpetual Indulgence have received a sizable amount of coverage in *B.A.R.*, beginning with John F. Karr's interview with them (*B.A.R.*, 4 February 1982). To date, however, the other side of the picture has not been presented.

That the *soi-disant* "Sisters" are a group of men is so self-evident that its import is very likely to be discounted. Nonetheless, that is the heart of the problem. As a group of men, the "Sisters" trivialize a group of women (nuns). Likewise, by the particular form of their "drag" they trivialize those transpersons (transsexuals and transvestites) who cross-dress out of a genuine self-identity. As gay people we are all too well aware that to trivialize is to oppress: all of the "fag" and "dyke" jokes, the "sissy" and "tomboy" epithets, "Little Black Sambo," "Frito Bandito," "Sister Hysterocrotia" present us with just a few examples.

As a Christian gay man and Priest, I would be the very last to argue that organized religion has not been a major historic source of gay oppression. Of course it has. However, what we see in the "Sisters," despite their contrary claims, is not a depotentiating of that oppression but, rather, men who stand with the oppressor by continuing to oppress women and transpersons by trivialization — and all in the name of "justice." That is what makes it truly insidious and calls us to openly oppose it. The "Sisters" not only reify the ancient oppression of man over women. They also give assent to their and our own oppression by reinforcing the misogynistic attitudes and male-chauvinist structures which are at the roots of gay oppression.

Further, as one who has been privileged to know such saintly nuns as Mother Teresa of Calcutta and others in the peace and civil rights struggles over the years, I find the "Sisters" mockery of nuns to be particularly insensitive. If they truly believe that they "present the inner, personal reality of spirituality" (as "Sister Adi" says in the Karr interview) this conforms with their earlier claim that they are "a neo-pagan earth religion to dispel guilt and spread joy" (as one of their number proclaimed from the platform at the 1980 Harvey Milk Memorial). In a pluralistic society such as ours, that is certainly their right. However, if they are sincere in those claims, it would seem that there is no reason for them to take the sacred habit of Christian nuns and make mock of it, which really seems to be their main thing. If they truly perceive themselves to have their own "spiritual path," they should pursue that rather than attacking other people's faith!

While I in no way endorse the Christmas Eve arrest or citation of the "Sisters," and I am pleased that the prosecution was dropped: nonetheless, I would like the record to show that there are those of us in the Gay community — Christian and Non-Christian alike — who not only are not amused by the antics of the Sisters of Perpetual Indulgence, but rather are deeply offended by their reactionary and oppressive trivialization of women, transpersons, and nuns.

The Rt. Revd. Mikhael F. Itkin, C.L.C., s.s.j.b.

'B.A.R.' SUPPORT

★ I would like to thank you for running the article on 18th Street Services' upcoming workshops. Publicity in your paper has greatly benefited our events and we appreciate your support in offering alternatives to the use of alcohol and drugs in the Lesbian and Gay community.

Michael A. Brennan, Director
Acceptance House
18th Street Services
San Francisco

MISSION DISTRICT FIRES

Dear Mayor Feinstein:

The undersigned are homeowners in the immediate neighborhood of, and only two doors away from, the building in the 3900 block of 18th Street which burst into flames in the early morning hours last Sunday, February 7. We have lived at the above address since 1971 and have never had cause to feel the kind of fear and frustration which has made it very difficult for us to sleep at night. The continuing recurrence of suspected arson is bound to make many in our neighborhood increasingly more afraid for loss of life and property, for all that we have struggled to save and build for in an increasingly more difficult economic period.

While we appreciate and support your recently reported offer of a \$5,000 reward for information leading to the arrest of this obviously mentally ill "firebug," a few thoughts come to mind which we believe should be expressed to our elected officials.

First, it is somewhat apparent from news reports over the past several months that the reported 40 suspected arson fires have been located in the less affluent sections of the City, mostly occurring in the Mission and Tenderloin Districts, from what we understand. Were these incidents happening in Pacific Heights and other wealthier parts of town, we suspect they would come to an end much sooner. It would seem that an equitable concentration of police security in our neighborhoods comparable to that enjoyed by the more affluent areas would be a more effective deterrent to these hideous crimes, in terms of savings of both human life and money.

Second, while the Fire Chief has stated his opinion publicly that these fires are not directed at any particular race or group of San Franciscans, we are inclined to the view that since the suspected arsons are primarily located in neighborhoods with high concentrations of racial minority, poor, senior citizen, and Gay and Lesbian populations, there must be some connection to a sick and vicious ideology against those of us who constitute the majority of the City's citizenry, despite our differences of color, national origin, age, economic status, and sexual lifestyles, as a combined target population. Is it not possible that this demented individual(s) manifests a hate attitude that would encourage driving us out of our own communities?

It is our hope, Mayor Feinstein, that more than a \$5,000 reward will be offered to the residents of the Mission, Castro, Noe Valley, Western Addition, and Tenderloin Districts to discover and apprehend this sick, anti-social conspirator. We look forward to a more fair and equitable distribution of a responsive police force in our neighborhoods who will look after our needs as taxpaying San Franciscans.

Roberto Eduardo Cruz
San Francisco

ROBIN REDBREAST

★ In the January 14 issue you reported that Robin Tyler would emcee the Golden Gate Business Association Annual Dinner. Gore Vidal also spoke at the event and you praised him. But you attacked Robin Tyler, which leads me to believe that you have a vendetta against her.

Tyler has played an important role in the Gay and Lesbian movement. She has taken her comic revue across the country and used humor to bring-together diverse elements of our community. She was instrumental in organizing professional talent at the first National Gay March on Washington.

As for the things *B.A.R.* mentioned, I was near the stage at the 1980 Gay Freedom Day. I am glad that Tyler had the guts to storm the stage. I did not come 2,000 miles to see the largest Gay pride march turned into a gay carnival. I came to hear fighting speeches because thousands of us are being murdered every year. As for the Women's Music Festival, black feminist activist Flo Kennedy told me the third world protest was blown way out of proportion. Kennedy spoke at the festival. In nearly every issue of *B.A.R.* there is high praise of various straight white male politicians. I also see constant put-downs of our own people as in the case of Robin Tyler.

Philip Willkie
St. Paul, MN

ED. NOTE: Your last two lines are not true.

P. Lorch

FRIENDLY CLUBBING

★ I was delighted to read in last week's *Examiner* and *Chronicle* that a friend of Dianne Feinstein got clubbed by a cop. Not surprisingly the mayor expressed dismay. You may remember a year or so ago, after gay people had been regularly attacked on Muni busses for months, the mayor expressed outrage after a crowd of straight people finally got beaten.

I spent six months as a volunteer staffer in Harry Britt's City Hall office. Day after day people would call in to complain about their abuse at the hands of police officers, abuse of citizens similar to that detailed by Tom Cady, the recruit driven off the force by homophobia. All we could do for these people is to recommend a complaint to the Police Internal Affairs Bureau, but we also had to warn them that the IAB would probably try to dissuade them from filing a complaint, and that it's been years since a single excessive force complaint has been found "substantiated."

All this can make a person cynical. Hence I rejoice when one of DiFi's friends, someone she says she "has known long enough and well enough to believe" gets it. I noted with glee the victim's admission that he didn't see a badge or number on the pig.

We can't allow this to continue. We must lobby the Police Commission to require large, easily read numbers sewn onto officers' uniforms. We need to work hard to pass the initiative this November that would establish a civilian-staffed Office of Citizen Complaints to replace the police department's Internal Affairs Bureau. Dianne Feinstein says it is a small minority of cops that abuse their power. If this is so, why does she refuse to institute the procedures that would a) prove it true and b) make it possible to weed out the guilty ones.

Russ Fields
San Francisco

CDC IS HAPPY

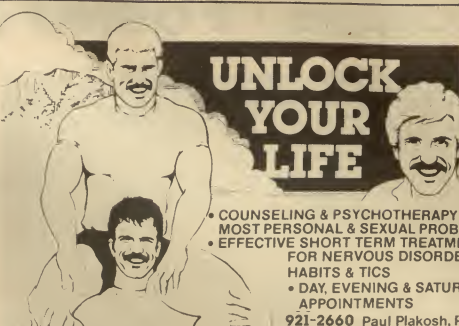
★ Thank you for the coverage and publicity you gave to the CDC event for Gore Vidal. I really do appreciate your getting an announcement in at the last minute.

Mr. Vidal's appearance at the Town Hall Meeting at Everett Junior High School was the best attended CDC event ever held in San Francisco.

Thank you for your help in making it such an exciting and successful event.

Lia Belli
San Francisco

(Continued from Page 7)



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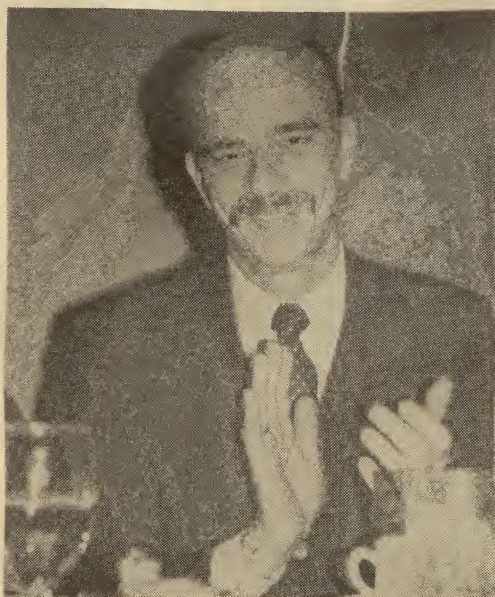
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Toklas / Foster Dinner



Jim Foster, Alice honoree. (Photo by Rink)



Law Wilson, dinner chair, escorts Assemblyman Art Agnos to the dais. Louise Swig (r) was the program chair. (Photo by Rink)

(Continued from Page 1)

ed, many making the trip from the East Coast: Ginny Apuzzo, director of the Fund for Human Dignity; Steve Endean, director of the National Gay Rights Lobby; and Joe DiSabato, co-founder of the National Gay Press Association.

John Van de Kamp, Los Angeles District Attorney, and his opponent in the State Attorney General race, State Senator Omer Rains, attended with a group from the Southland: Wally Albertson, past-president of the California Democratic Council; Steve Smith, co-chair of the Gay political group MECLA; David Goodstein, *Advocate* publisher; and Joe Wachs, president of the Los Angeles City Council. Wachs presented Foster with a commendation from the L.A. council.

Supervisors Harry Britt, Dick Hongisto, Carol Ruth Silver, and Doris Ward headed a large group of San Francisco officials and activists. Deputy Mayor Hadley Roth attended with many members of the Board of Education, Community College Board, and city agencies. Drawing special attention was the presence of ten Municipal and Superior Court judges. Supervisor Hongisto presented an award from the Board to the club, which was received by six past-presidents. Sal Rosselli, club vice-president, honored Foster with a club award.

The Toklas dinner was praised by many guests for its professionalism. Chair of the event was attorney Lawrence Wilson, with special assistance from Louise Swig and Ted Petrella.

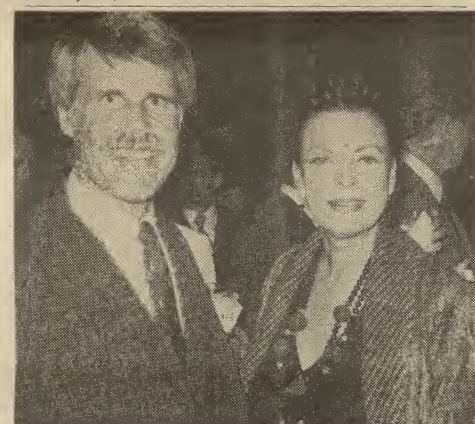
George Mendenhall



Julie Tang, Lia Belli, and Judge Lillian Sing. (Photo by Rink)



Fund for Human Dignity's Ginny Apuzzo flew in from New York City. (Photo by Rink)



Privacy Commissioners Jerry Berg and Wallace Albertson who came up from Los Angeles. (Photo by Rink)

FACE TO FACE



Will Sutter's Mill Have To Go?

SUPERVISOR HARRY BRITT

It hardly seems possible that in a city like San Francisco, with its huge and growing Gay and Lesbian population, our community could be forced out of its homes and businesses. And yet that is exactly what is happening today, and what the future threatens unless you and I do something about it.

I want San Franciscans — Gays, straights, tenants, and developers — to know about the victimization occurring as a result of our patterns of downtown development. An extremely unfair thing is happening to one of the Gay community's most important businesses, and it is a prime example of things to come.

For those who haven't been there yet, Sutter's Mill is a Gay restaurant and bar on Kearny near Market in the financial district. It is a genuinely unique San Francisco business, attracting a diverse group of Gay customers from the financial district, Folsom Street, Polk Street, and the city as a whole. For such a seemingly unlikely location, it is highly visible and serves as a vital reminder that Gays and Lesbians help to run the fi-

nanial district and the city.

The owners of Sutter's Mill — Tim Sockett, Harry Azevedo, and William Metzler — have given as much to their community as the community has to them, by holding numerous fundraisers for Gay and Lesbian organizations and sponsoring meetings of Gay clubs on a regular basis.

For the second time in three short years, Sutter's Mill appears as though it will be forced to move its place of business — if it is not just bulldozed out.

In 1979, Sutter's Mill was forced to move from its location on Bush Street when construction started on Crocker Plaza. Its owners wanted a place in Crocker Plaza, and should have gotten it. But when the developers of the Plaza, Foremost-McKesson, were approached, they turned Sutter's Mill down. So much for the philosophy of a company you and I have helped to become one of the biggest.

Now, after moving to Kearny Street and getting back on its feet after a major move, San Francisco Federal Savings is planning to wipe Sutter's Mill out for the second time. But this time, I expect that our community will help out.

Sutter's Mill is only the first line of defense against the voracious development and expansion of downtown. Unless Gays and Lesbians get some clout in some of the organizations that control that development, Gay businesses South of Market, particularly on Folsom, will be memories. There's no place for Gay bars, baths, and glory holes next door to hotels and corporate headquarters.

On March 18, the Planning Commission will discuss the plans for San Francisco Federal's new high-rise. It will also discuss whether to grant landmark status to the Maskey Building, which Sutter's Mill is next door to — an action which would pose problems for the development of the high-rise. I'd like to be surprised by the results of all that talking and see Sutter's Mill stay right where it is. But I know that won't happen. We have the Mayor and our current Planning Commission membership to blame for that — not to mention the fact that big money talks.

In spite of a clearly recognized shortage of affordable housing and housing in general in San Francisco, this city administration has consistently supported downtown development. The Planning Commission reflects the

Mayor's policies, with one notable exception in Sue Bierman. She is one of the finest people I've met in public life, and a staunch defender of the interests of the community against developers.

The reason the Gay community is being forced out of San Francisco is that the Planning Commission isn't sensitive to the needs of the Gay community. They have proved that time and again, as their decisions, and the recommendations of their staff have encroached on Gays and Gay businesses. And the reason for the lack of sensitivity is simple — none of the members of the Commission is Gay.

Our community has seen members appointed to many advisory boards and commissions in San Francisco, but only to one Commission of any substance — the Police Commission. To assure us a physical space in the city's future, we have to secure appointments to the Planning Commission, Board of Permit Appeals, and the Parking Authority and increase our numbers in SPUR, the Planning Department, and community-based planning and development organizations.

Gay businesses aren't the

only ones who will lose from development downtown and South of Market. I recently met with one of California's biggest developers who warned that development downtown will occur at the expense of additional housing for the rest of the city. That means that Gays, Lesbians, minority groups, and low-income San Franciscans will either be forced out of the city, or the outrageous rents they are currently paying will go even higher.

As for the future of Sutter's Mill, two things could happen. The Maskey Building could be granted landmark status and, at best, development of San Francisco Federal's new building will be delayed. Or, our community will give Mayor Feinstein and the Planning Commission the signal that wiping out this unique building, and the threat to South of Market will not be tolerated.

One thing is clear; San Francisco Federal, which will make plenty of money off this whole deal, has got to make some concessions to Sutter's Mill and to our community. I hope the Mayor and Planning Commission will see to it that that happens.


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BAY AREA REPORTER GREATER BAY NEWS

AN JOSE SANTA CLARA CUPERTINO SUNNYVALE REDWOOD CITY PALO ALTO MONTEREY PLEASANT HILL VALLEJO BERKELEY WALNUT CREEK CAMPBELL FREMONT

OAKLAND

Meet Jim Weatherton

NEZ PAS

Surrounded by the squawking and singing of birds, and the tranquil lullabies of waterfalls and bubbling fish tanks, I talked with Jim Weatherton of Aquatic World in Alameda.

Jim is a native son of Alameda, but he spent his school years in Hayward, graduating from high school about ten years ago. He began his career at the Payless Nursery in Pleasant Hill, transferred to the Alameda Payless to open the nursery there, and then met his lover, Doug. His business, Aquatic World of Alameda, had an opening, and

Jim soon began work there. He's been there ever since and loves his work very much.

Nez: What are your hobbies and interests?

Jim: My main hobby and interest is music, specifically playing the guitar and singing. My father was a member of a Country/Western band. I do casual entertaining for my friends now and then.

Nez: From a nursery to aquariums . . . was the switch difficult?

Jim: Not at all. I've always had an interest in tropical fish, and had several tanks of my own throughout my life.

Nez: Any observations about your customers?

Jim: Basically they fall into two types: those who know what they are doing, and those who are just dabbling in the hobby. I enjoy both kinds. I still learn a lot from the real professionals, and it's interesting to talk on a sophisticated level with them. On the other hand, the novices are fun too, because I can help to educate and enlighten them to all the joys and satisfactions from owning birds and/or fish. The type of general public who shop here are casual, calm, and not hurried. There are very few hassles to cope with. It's a whole different breed of shopper.

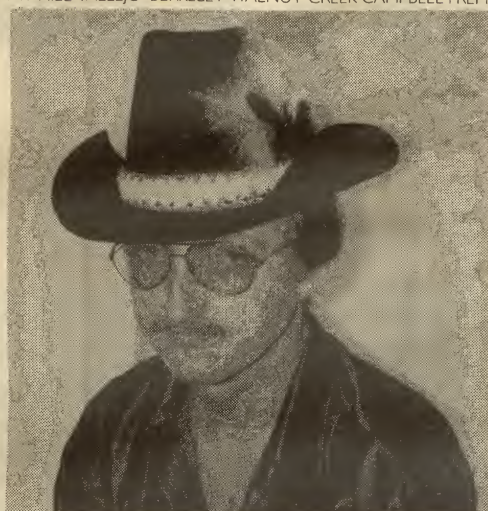
Nez: Any funny incidents ever occur?

Jim: Well, there was the time a sailor came in and was talking about the fish, and in all sincerity asked me if I liked seafood. I did a double take on that one! A lot of our customers know that Doug and I are lovers, but our private life doesn't affect the day to day business work. Our customers respect me for my knowledge and expertise in the business. They could care less about the other part of my life!

Nez: Are you part of the Gay community?

Jim: Now I am, yes! I'm active in fund raising events, and I read a great deal of Gay material. I've attended out-of-town functions and enjoyed meeting all the varied and different people around the state. Since getting involved, I've learned quite a bit from all the different viewpoints. My own views have changed a great deal since I met Doug. I was totally in the closet before we met, and he taught me how to accept myself as a person, not a thing! He helped me renew my self-respect. He has really helped me grow as a person. I now hold my head high and proud.

Nez: Where did you and



Oakland personality Jim Weatherton

Doug meet?

Jim: Oh boy! It wasn't the typical bar or party meeting. I was hitchhiking along Alameda beach . . . well, cruising, actually, and Doug picked me up. We saw each other casually, off and on, and decided to try it together. It really has worked!

Nez: Now that you are more or less UNinhibited, what do you approve about the Gay life style?

Jim: The fact that, especially in the Bay Area, Gays are accepted . . . to a certain point. The Gay community is progressing and is becoming more united. It has accomplished a great deal in obtaining the public's acceptance of the life style. There has also been a great deal of improvement in the conditions of the Gay social sphere.

Nez: Anything you disapprove?

Jim: There is still far too much bitching about minute details, and the personality differences get in the way of total accomplishments. I've witnessed a lot more of this since serving on the Privy Council of A.C.I.E. The com-

munication has improved greatly, but the nit-picking is a waste of time.

Nez: How did you happen to get on, much less interested in, the Privy Council?

Jim: Because of Doug. He introduced me to Chuck and Carlos, and together we went to quite a few functions. I decided to try my newly found confidence by applying for the position in the Privy Council.

Nez: As of right now, who is Jim?

Jim: I am a person who is still discovering himself. I have gone through several phases. As a teenager I was an introvert. I came out of my shell after high school. I knew I was Gay, but I couldn't and wouldn't "come out." I went back into my shell because of my family, primarily. My dad has very strong morals and I just can't bring myself to tell him. I don't feel that he could accept it because of all the negative views the "straight world" has about homosexuality. I have told my mother and my sister, and they were hesitant at first, but I made them realize that I was still the SAME ME, the same person they have loved. They accept it now, but I doubt if my father ever would. I keep telling myself that it's his strong morality that would prevent his accepting, but perhaps it's really me. I guess I'm waiting for the right circumstances. I need to establish a new closeness with him. I have to be able to make him realize that I am still me; I still like the outdoors, the camping, the skiing, the backpacking. If I told him right now, he'd probably look on me as a sissy!

Nez: What's in your future?

Jim: I want to become
(Continued on next page)

NEZ PAS vs LOU GREENE

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San Jose Fig Leaf Law

The San Jose City Council voted to restrict the sale of sexually explicit publications February 18. The Council instructed the City Attorney to draft an ordinance prohibiting the newsstand display of "words or photographs describing explicit sexual acts, sexual organs, or excrement." The new ordinance is to be modeled after a similar law enacted by the Santa Clara County Board of Supervisors January 11. The county law applies only to unincorporated areas.

Supervisor Rod Diridon said that the law stops short of forbidding sale, but, he said, "It will put them out of business. That's what happened in Cupertino when they passed an ordinance. They don't have a problem anymore."

The ordinance was instigated by a group of fundamentalist clergy, headed by Rev. Clifford Harris, director of missions for the Southern Baptist Convention and chairman of the Concerned Citizens of Santa Clara County. "This is not nearly as strong an ordinance as any of us would like," he said, "but it's a step in the right direction."

The *Swinger's Digest* and *Directory* is the publication most mentioned by the clergy. The publication features personal sex ads with nude photos of the advertisers. Several ministers ex-

pressed fears that readers might respond to the ads and thus fall into sin.

"Dan," editor of the *Swingers Digest* and *Directory*, said that the new law will "make it difficult for sellers of sexually explicit newspapers to stay in business." He said he has retained an attorney to ask the Santa Clara Courts for a restraining order against the action. "Lawsuits cost money," Dan said, "and I do not have the money put up by the taxpayers to fight this thing." He appealed to believers in sexual freedom to send \$1 or more for a legal fund. Contributions should be sent to Digest Fund, PO Box 18144, San Jose, CA 95158. He warned that if they "stop our sexual freedom in Santa Clara County, that next it will be San Francisco, Alameda, Sacramento, and then possibly the entire state."

The sole opposition was from San Jose City Librarian Homer Fletcher. He expressed fears that enactment "may well encourage censorship attacks on the public library."

The *San Jose Mercury-News* spoke out against the measure in an editorial. The *Mercury* proposed that instead of the ordinance, the city should "just buy blinders for them and let the rest of us be our own censors."

by Don Jackson

MOTHER COURAGE

The Berkeley Stage Company proudly presents its production of *Mother Courage & Her Children* by Bertolt Brecht. The play is an incisive indictment of war as "a continuation of business by other means," and reveals the fatal short-sightedness of those who would hope to profit by such devastation. Opening

night is Wednesday, February 24, at 8pm.

Robert MacDougall is directing, and the role of Mother Courage will be played by Angela Paton, the artistic director and founding member of the Berkeley Stage Company. 548-4728.

'Our Bar' Expands

Our Bar has been undergoing many changes, including upstairs and downstairs remodeling. When they reopen on March 1, they will have the added bonus of a full liquor bar. Their restaurant will specialize in Southern style dinners, at \$4.95, with a full wine list. The bar is located at 832 Sonoma Avenue in Vallejo.

Mardi Gras

The Bench & Bar presents their annual Mardi Gras party from 9pm 'til closing on February 28. If you come in costume there is no cover charge. The party features \$200 in cash prizes, carnival booths for the A.C.I.E., and entertainment by the Temescal Gay Men's Chorus as well as the San Francisco Gay Men's Chorus.

Chili War

Nez Pas, famous writer, and Lou Greene, famous printer, square off for a chili cook-off at the Lake Merritt Hotel, 1800 Madison in Oakland, on Monday, March 8, at 7pm. The event, hosted by Emperor Chuck and Empress Carla of A.C.I.E., will decide which of the two challengers makes the best chili. Bowls of chili will sell for \$1 each, and there is a \$100 wager on the outcome. All proceeds go to the Special Olympics, and a trophy will be donated by Emperor Chuck.

Carole Lynne at Ollie's

NOBODY'S LADY BUT MY OWN, a one-woman show created and performed by Carole Lynne, will be presented at Ollie's, 4130 Telegraph Avenue in Oakland, on Friday, February 26, at 9pm. Ms. Lynne, remembered for her performances at the Old Bell in San Rafael, says she was "tired of singing typical love songs. I did not want to sound like a weeping, wailing female or a vulnerable cutie pie." Her search for material that expresses her feelings as a woman has resulted in a show that captures the many emotions women experience in the process of becoming more independent. Lynne's show also includes an original sketch, "Will the Real Feminist Please Stand Up."

OAKLAND (Continued from Page 16)

more active in Gay affairs. I wouldn't mind getting politically involved in the East Bay. There's too much discord between Gays and Lesbians. When I visited Alaska (with the Court) I was aware of no dividing line between Gays and Lesbians. They all worked together and there was no such thing as men's and women's bars. This is really what I would like to work towards in my future.

Nez: Any final comments or opinions?

Jim: Okay, here goes... I feel that too many of the fund raisers take place in bars. I don't think that's too good of a thing. To really unite we need something like a community center, where all the populace can be comfortable with our fund raisers.

Nez: Why are you opposed to fund raisers in bars?

Jim: I guess because there is too much drinking. It gets too loud, and I've actually seen fights. I'd like to see more fund raisers for ourselves. The Children's Hospital and Special Olympics are fine, but I'll participate more if the funds go to Gay charities. It's wrong to ignore

them. They need support from our own for our own. I'm disappointed that I didn't win King of Hearts IV. I know I could have used the title to raise a good sum of money for Gay organizations. To me, a title is serious and should be used for serious business, not just parties and balls.

Oh, I'd like to conclude by stating that, if you'll print it, I'm true blue to Doug. The longer we are together, the more we realize that a relationship is not based totally on sex... the day to day relationship is far more important. And I want to thank you for the opportunity to express my views.

★ ★ ★

I'm certainly glad that Jim mentioned about being true blue. We were actually locked in the shop together, and I don't want MY spouse to get any wrong ideas! Jim offered me coffee or scotch... the rush hour traffic in Alameda made coffee very unattractive... and Jim pours a strong drink!

Until next week... try being true blue for a new you!

Nez Pas

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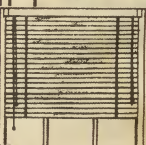
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B.A.R. INTERVIEW

Doric Wilson: The Parentage of Gay Theatre

by John F. Karr

The enthusiastic audience at the world premiere performance of Doric Wilson's **Street Theater** called him to the Theatre Rhinoceros stage. After bowing with the cast, it was obvious a few words were in order. In a moving speech, Wilson dedicated the evening's performance to his mother, who was present that evening. He credited her with the encouragement and support that enabled him to pursue his career, and related an amazing anecdote concerning her initiative. When Wilson was in his early teens, she journeyed some distance from their rural home to a library so that she could read about homosexuality. She suspected her son was becoming Gay, and needed more knowledge on the subject.

Stormy relations with parents and their nonacceptance of Gayness are such clichés that I wanted to hear more about Wilson's mother. I questioned him about her when we visited the day after the premiere. The amiable and energetic man was to be off shortly for a Fisherman's Wharf lunch with the woman. Very open in his admiration of his mother, he spoke of her enthusiastically.

and we've always been more good friends than we've been Mother and Son."

Wilson was unaware until recently that his mother had researched his lifestyle-to-be. "Someone asked her how she handled it because she was so good on the subject, and she told me about it," he explained.

"The one thing she realized was that if I was Gay, I should

dropped Wilson from their professional and social circles. "When I opened **TOSOS** (The Other Side of Silence) I knew exactly what was going to happen, and it did. Powerful Gays within the industry were horrified! It's interesting to see the people who have come around."

Wilson's plays, along with those of Harvey Fierstein, Robert Patrick, and Jane Chambers, have become the staples of Gay theatres across the country. It's obvious that the monetary rewards of Broadway fame cannot be forthcoming from these theatres. Wilson claims his income level is "near or at poverty level." It becomes equally obvious then, that the playwright is not in his profession for money. I began to see his aims and accomplishments as a continuation of the support extended him by his mother, and that made it special for her to attend the premiere of **Street Theater**.

Despite his keystone position in the Gay theatre movement and his large output of Gay-themed plays with Gay characters, Wilson dances a hesitant side-step around the labels "Gay playwright" and "Gay theatre." He's written plays without Gay content, has a non-Gay script nearly finished, and feels his roots in another area altogether.

"I belong to the Restoration playwrights, in a funny way. I'm a satirist in the Richardson, Congreve school of satirization." Anyone who's seen his funny plays will agree. Wilson's politics are never right on the surface, but appear between the lines of witty, barbed dialogue.

Wilson feels comfortable referring to his work as alternative theatre. "I don't like to call Gay theatre Gay theatre," he said, but pointed out that he was "more than willing to use the words Gay theatre, playwright or play in the necessity of creating an alternative theatre. I don't mind being called a Gay playwright in



Playwright Doric Wilson hangs out on Castro Street. His new play, **STREET THEATER**, details the lives and events on Christopher Street directly before the Stonewall Riot. "Everything in that play actually happened," he said, "in fact, a lot of it to me." (Photo by Rink)

reference to that. I've never written a Gay play in my life," he added.

What is a Gay play, then?

"To begin with, I don't think there's such a thing as a straight play. But if there is such a thing as a Gay play or a straight play, it would be a play written so inside its culture that it would be something that even most Gay people would have difficulty understanding, admiring, or identifying with."

But then he admitted his penchant for playing devil's advocate on the subject.

"I only talk about this when I'm talking with other Gays. When I'm talking to established critics on the East Coast

who say to me, 'Why do we have to have Gay theatre?' I go the other way. I say, 'You wouldn't say that if I were Black, and therefore you better deal with it, not me.'"

The "Father of Gay Theatre" has never written a Gay play.

"In certain places I don't like the term 'Gay theatre,' and in other places it's the only possible term we can use at the moment."

After all, he is a Gay playwright. He does not mean — or wish — to disavow his Gay work. Indeed, with the help of his mother, he chose it for himself. ■

Wilson's theatre initially horrified industry Gays. "It's interesting to see the people who have come around."

"My mother is the only nonjudgmental person I've ever met in my life," he said. "She was a widow and a working woman. And she was a jock! She could build a house faster than she could clean one. Partly out of necessity, since she was a working woman, she made me very independent. That kind of primatism and independence is a common trait in the Northwest, and a trait in our family."

"She was aware that we had little in common, and we were not close during my childhood. We both went our own ways and tried not to trespass on each other's territory. We became good friends after I moved to New York,

definitely not live where I lived." Since her son had come out as both a playwright and Gay near his 16th birthday, she felt he should be in New York, and got him there.

The man who's been called the Father of Gay Theatre delineates that parentage further by giving no small amount of credit to his mother.

"My Gay involvement and my getting into my career were constantly supported by her," he said.

Wilson had an assured career as a playwright in the mainstream theatre which he consciously destroyed when he founded a Gay theatre and began writing "up-front" Gay scripts himself. Many people

"There is still no more powerful, no more inventive and moving musical on stage anywhere."

Steven Winn—S. F. Chronicle



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Performing Arts Openings

Golden Gate Performing Arts, Inc., a tax-exempt, non-profit organization comprising the San Francisco Gay Men's Chorus, the San Francisco Lesbian and Gay Men's Community Chorus, the Lambda Pro Musica, and the Performing Arts Associates, announces four vacancies on its Board of Directors.

The GGPA is soliciting individuals with particular areas of expertise, such as finance, public relations, fund-raising, grant-writing, and administration.

The GGPA encourages those persons interested in serving on the Board to submit a confidential resume with a letter explaining reasons for wanting to serve to: The Search Committee, Golden Gate Performing Arts, P.O. Box 14665, San Francisco, CA 94114.

For further information, please contact Tom Rodgers at 861-0516.

B.A.R. INTERVIEW

Trock Full of Nuts

The Trockadero in San Francisco

by Steve Warren

Everyone loves **Les Ballets Trockadero de Monte Carlo**, from Mikhail Baryshnikov to the average clod who thinks "entrechat" is how Garfield is greeted by his French cousin.

Well, perhaps not everyone. Princess Grace has never invited them to perform in the city their name brazenly implies is their hometown.

"But we're ready," says Natch Taylor, founder and co-director of the all-male ballet company which, strange as it seems, will be appearing in San Francisco for only the second time, March 2-7 at the War Memorial Opera House. "We've played Zellerbach (Auditorium in Berkeley) for years," Taylor says, "and San Jose, Cupertino . . . all around the area; but we never played in San Francisco until last year (actually Dec. 1980)."

Les Ballets Trockadero is an 11-man troupe that performs traditional ballets in an approximation of their traditional styles. While they add certain comic touches, much of the humor comes from the sight of men in tutus dancing en pointe. However gracefully they execute the steps, the basic visual absurdity is never far from the viewer's consciousness.



Trockadero Artistic Director Natch Taylor before the ballet.

"I don't think anyone is trying to viciously satirize the movement, but it's so different — especially this size!"

says Betteann Terrell, indicating the six-foot-two, 170-pound Taylor. Terrell is the Trocks' ballet mistress and regisseur, and sets about half of their choreography. "It helps to have someone like me around to show them how to do it and let them make fun of me."

The troupe formed in 1974 from a dissident element in Larry Ree's **Trockadero Gloxinia**, which had the same idea but never raised it above the low camp level critic Arlene Croce described as "noodling around en pointe . . . and so good at being girls that it was boring theater."

Taylor, who was one of those defectors, had higher goals from the start, although it took some time to achieve them.

"Six years ago," Terrell says, "we had people who were not primarily dancers. They were writers, hairdressers, makers of brass beds." She found them operating beneath their ability when she was hired in 1976. "Swan Lake was watered down to where there was practically no choreography there." As better dancers were attracted to the company, she was able to restore more and more steps.

"Above everything else," Terrell says, "our company is about style." What she means is that each program must demonstrate a multiplicity of styles — "Variety is the keynote" — with each taking off on the ideas of several choreographers of a particular school or period.

New to their repertoire on their current tour is **Pharaoh's Daughter**, which they call "a collage of the entire 19th century." It was staged in 1862 by Petipa, Terrell says, in a 4-hour version

"with hundreds of dancers and supers . . . and an entire act taking place under the Nile."

The Trocks' version squeezes three acts into 25 minutes, which Terrell describes as "a little bit Connecticut Yankee in King Arthur's Court and a little bit Some Like It Hot." The choreographer reveals the secret of her compression technique: "Fast music and plenty of action."

The title role in **Pharaoh's Daughter** is played by a fully bandaged mummy. This would be a good part for Mikhail Baryshnikov, whose "injuries" have kept him from making appearances here with American Ballet Theatre for two years in a row.

Doesn't Les Ballets Trockadero, which can't afford to travel with understudies, ever suffer injuries. "Yes," says Terrell. "We just don't talk about them." She recently went on with the men in Detroit when a dancer's father died, dancing the Queen in **Pharaoh's Daughter**: "I couldn't remember my own steps. We had to rehearse several times . . . and then people missed entrances because they were taking pictures of me."

Also new to San Francisco this year are **Marche Slav**, which Terrell calls "a solo on the order of Isadora Duncan," **Les Sylphides** and **Pas de Quatre**.

The company has always had a large Gay following, of course, but their audience has never been limited to Gays. Taylor says they had no particular strategy to win mainstream acceptance: "I guess it was our attitude. We didn't want to be a cult thing because we came out of a cult thing. We just wanted to dance, and that's what we did; and whoever came, came . . ."

"I don't think the Gay population makes much difference," he says of their expected repeat success in San Francisco. "We were sold out for two weeks in Buenos Aires and they don't have a Gay population — or if they do no one knows about it." (So who's been keeping Evita's legend alive?)

Is it proper to ask about the sexual makeup of the company?

"They're all men," Taylor says coyly.



Natch Taylor during the ballet, as Suzana LaFuzzio vitch.

"That's not the question."

"But that's the answer. I hire them to dance. Whatever else they do is their own business."

My dear, one might as well be interviewing Rock Hudson!

But on to equally depressing topics, such as the economics of dance today. Terrell cites the need for at least two classes a day to stay in shape, at a minimum of five dollars per class, and concludes, "If you don't have rich parents or a Ford Foundation grant, your chances of becoming a dancer are very slim."

Taylor points out that he and several other Trocks have to special order their toe shoes. "Capezio stocks up to size 8 now, but I wear 9½ . . . When I started they were \$17 a pair, now they're \$30."

Because the idea of male ballerinas is relatively new, they're still learning about how their bodies respond to the particular strains of toe dancing. Terrell admits that there's some difference between male and female bone structure, but theorizes, "A dancer's body is androgynous. Even with a lot of weight it's distributed well."

By the time men are ready for the Trocks it's too late to give them special training. Terrell says. Little girls go on pointe at the age of 11 after years of lessons. "Our ballerinas go on pointe in their 20's or even their 30's. By that time either they can do it or they can't."

Because Taylor dances more male roles (as Alexis Ivanovitch Lermontov) than female (as Suzana LaFuzzio vitch), he says he feels the "wear and tear on my shoulders, not my feet, from lifting the heavy ballerinas."

After San Francisco and a few other cities the troupe is off to Japan, South America, and Israel. A brief summer vacation will be followed by an engagement at the Theatre de Paris in the French capital. They'll be back here next year — opening on Valentine's Day, if you want to mark your calendar.

To whet your appetite for the 1983 shows, see Les Ballets Trockadero next week at the Opera House. You can call 431-1210 to charge tickets.

Gay Writers Network Formed

"We (as writers) need protection in the form of structure: an accessible organization that is truly representative of the diverse interests of all writers," Toni Morrison said in her address to the American Writer's Congress in October 1981. But where is the accessible organization that addresses the particular needs of Gays and Lesbians?

There is now such a group in San Francisco. A support and resource group for Gay writers is reaching out to fill a gap for those who write poetry, prose fiction, plays, nonfiction, essays, journalism; and those who use writing in the plastic arts, film, and television.

The San Francisco-based group holds organizational and general meetings on Saturday afternoons (1:30pm at the Valencia Rose, 766 Valencia Street, on the second floor) while smaller groups meet separately according to genre, reading and discussing their works. Not solely en-

gaged in formal critical dialog, the workshops are also concerned with creating a workable forum where Gay and Lesbian aesthetics can be explored, appreciated, and discussed.

Already meeting on various weeknights are prose/fiction groups, a poetry group, a playwriting group, and an organizational committee. A multimedia group and mixed genre group are being planned as well.

With over 75 members from the Bay Area and beyond, the Network is progressing with plans to produce a newsletter, publish a literary journal, invite guest speakers, form a national resource network of Gay and Lesbian writers, and provide a forum on the possibilities and difficulties indigenous to Gays and Lesbians in the publishing industry.

"The most important need we can provide each other is support," said a member during the first writers' meeting.

"Facing that white page alone is what we all have to do, but sharing the product and strengthening our resources is something we can do for ourselves."

For further information, genre workshop meeting times and locations, call Eric Allyn at (415) 864-3971, or write 1433 Haight Street #4, San Francisco 94117.

Lesbian Workshops

Four mini-workshops on Lesbian Sexuality will be conducted on Tuesdays in March (2, 9, 16 and 23) at the Women's Building, 3543 18th Street. Limited space makes pre-registry by phone (864-0876) a necessity. The groups will be facilitated by Midgett, and run from 6 to 8pm. The cost is \$5 to \$10 on a sliding scale, and is open to bartering. Call Midgett at the above number for further information.

"The current revival of 'Fiddler' at the Orpheum is a testimony to the musical's timeless greatness."

— Mark Topkin, Bay Area Reporter



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FILM CLIPS

MICHAEL LASKY



Even meeting in a restaurant is explosive for a couple facing divorce in *SHOOT THE MOON*, starring Albert Finney and Diane Keaton.

Shoot the Moon

Divorce, Marin Style

The breakup of a marriage can be an emotionally devastating business. Until now no film has captured with such unnerving authenticity the pain and anguish each partner experiences. *Shoot the Moon*, with an extraordinarily lucid script by Bo Goldman, is a meticulous examination of how people who loved each other — and will continue to do so — drift apart.

Alan Parker, director of *Midnight Express* and *Fame*, guides us carefully on this shattering journey whose route lies over a carpet of crushed glass and land mines. The photography has the delicate texture of a Japanese print and the Marin landscapes throughout seem to be weeping. Against this tender background, writer Albert Finney, wife Diane Keaton and their four kids make feeble attempts to adjust to an unwanted but necessary split.

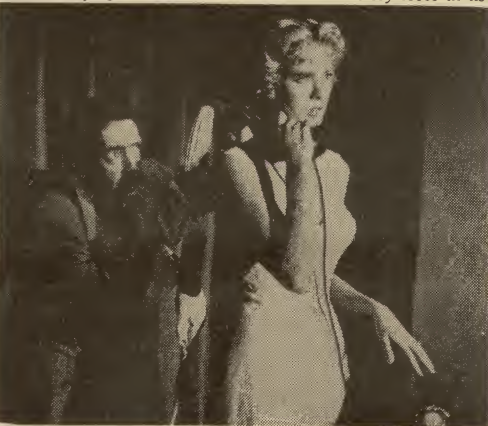
The palpable subtlety and seemingly unacted-but-lived portrayals by Finney and Keaton and eldest child Dana Hill are what finally blitz us. We are in a dentist's chair of pain; much of this is like an old-fashioned knock in the teeth. The recognizable emotional turmoil centers around Finney who obviously adores his family. He doesn't want to leave his family but finds himself locked out of his own house. He knows he can't cope there anymore, yet he instinctively and somewhat selfishly wants his mistress (Karen Allen) as well as his wife and daughters. His suppressed rage grows, culminating in a trio of confrontation scenes. Two of these are the only false notes in an otherwise stingingly effective drama destined for many awards.

(Northpoint Theatre)

Dial M for Murder

In 3-D It's Triple Strength Hitchcock

Based on a successful Broadway parlor room play, Hitchcock's *Dial M for Murder* was made to complete a contractual obligation. The late Master of Suspense always insisted it was a production that "could have been phone in." But on viewing the film today, almost thirty years from the time it was first released, it seems improbable that any other director could have conceived some of its more terrifying moments.



Grace Kelly DIALS M FOR MURDER: "Room Service? Could you send up a crazed stranger?"

Although photographed in Naturalvision, Warner's version of the then waning-in-popularity 3-D process, most theaters opted for the regular flat version. This revival of the 3-D print proves that if the awkward gimmick was ever worthwhile, Hitchcock exploited it to its best. He devised a murder sequence which played on the process and that holds up as the high point in the regular version as well.

The famous scene comes halfway through the film which concerns a society playboy, Ray Milland, who plots the death of his wealthy wife, Grace Kelly. He fears divorce and disinheritance because of her affection for American writer Robert Cummings.

Dial M was Kelly's fourth film for Hitchcock and her performance is poised, if not thrilling. Milland's sinister portrayal of the fast-talking playboy husband captures our attention in what is essentially a one-set drama.

The reason to see *Dial M* during its limited engagement is the 3-D process as manipulated by Hitchcock — something few people got to enjoy on its first release in 1954. (Four Star Theatre) ★ ★ ★

McVicar

Cockney Country Club Prison

Roger Daltrey of "The Who" is McVicar, ostensibly the most dangerous man in Britain. He's captured and sent to prison but we soon see that he's not nice there either. In fact, he incites riots and constantly attempts to provoke the guards by throwing lunch in their faces.

This true story loses in its

screen translation. Despite its vivid, modern photography, the British jail *McVicar* is locked in is incredibly uncrowded and has the accoutrements of a country club.

Well, maybe he's just a born troublemaker. Anyway, Daltrey is always taking 'is clothes off, 'e is. When 'e finds a way of escaping through the rotting wall of the shower room, 'e's constantly coming clean. The guard don't seem to mind or suspect.

Meanest man in the realm, Daltrey gets coy in the shower room.

Aye, but it's in the shower that the film loses its punch. When Daltrey strips to a crotch covering towel — even in the shower! — any credibility it might of 'ad goes down the drain. Now 'ere's the toughest, meanest man in the entire realm of the British empire and 'e's playing coy in the shower.

The soundtrack, which 'as its fine moments, unfortunately is used as a substitute for any action or violence. So what we are left with, laddies, is a movie that only Daltrey enthusiasts will covet.

(Cento Cedar)

Michael Lasky

STAGE

EVITA

Spectacular Clout

by Mark Topkin

Though it has played here before, this is my first go round with *Evita* and I must admit that by the end of Act I I was absolutely heady. By then, Loni Ackerman had established her credentials as a dynamic Eva Duarte, Scott Holmes had captured the audience as Che, and the musical drama of a poor but determined woman's ascension into the limelight of her nation had reached a shattering climax as the entire company proclaimed "A New Argentina." Indeed, had the show ended there, I'd have stood and cheered for hours.



Jon Cypher as Peron, Loni Ackerman as Evita, and Scott Holmes as Che in the blockbuster, *EVITA*.

Alas, however, there is a second act to *Evita*, and it falls far short of the music, drama, and spectacle that so abundantly filled Act I. Her downfall and death, which are the dominant themes of Act II, are benign by comparison to the driving and forceful first act story of Eva's rise. Act I seems to contain the better songs and bigger production numbers, adding to the act disparity. Act II doesn't have the strength of such Act I numbers as "I'd Be Good for You," "Buenos Aires," "The Art of the Possible" and the aforementioned "A New Argentina."

Despite the weaker second act, however, *Evita* still has clout. Its integrity of style is sustained throughout thanks to Hal Prince's impeccable and always intensely theatrical direction. Films and projections of the real Eva Peron are effectively used. Sets and props are minimal, which heightens the effects of the lighting and costumes, which are the bases of the show's spectacle.

Ultimately, however, *Evita*'s strength rests with the performances of its stars. In the title role, Loni Ackerman displays a secure, gutsy singing voice and equal strength as a dancer. Her characterization is forthright rather than shaded. One singular intention is on her mind from start to finish: attainment of power. Her motivation is never clear and is left for the audience — just as it was left to history — to decide upon it.

Scott Holmes plays Che like a cynical hippie, and I liked the portrayal. His voice lies well for the Rice-Webber score, and he uses it effectively in his sarcastic commentary of the goings on.

Despite the weaker second act, *Evita* remains a substantial piece of musical theater. It is clearly — and clearly — performed at the Golden Gate with the slickness we've come to expect from touring Broadway productions. Spectacle rather than intimacy is its long suit, and if that suits you, see it.

Film

SHOCK TREATMENT

Prime Time for Brad and Janet

by Ron Kraus

Shock Treatment, the illegitimate son of *Rocky Horror*, has finally arrived in San Francisco. And to put one in proper spirits, the bizarre *Quasi* at the Quackadero opens the show at the stroke of midnight.

An excellent soundtrack and the return of dumb Brad and slut Janet (portrayed this time by Cliff De Young and Jessica Harper) are about the only similarities the two films have in common. There are no references to previous characters like Frank-N-Furter or Riff Raff, or to the mythical galaxy of Transsexual. In fact, *Shock* moves from outer space to inner insanity in just under 3 minutes.

The setting is entirely within a television studio in Dendon, U.S.A., a mythical suburban town where life has literally turned into a TV show. Like a cross between *Tommy* and *Network*, the film lampoons our love affair with the tube and its incredible effect on all our behaviors.



She was repressed in *PENNIES FROM HEAVEN*, but in *SHOCK TREATMENT* Jessica Harper prances on table tops.

Brad and Janet win a stint on a marital game show where the studio audience decides who needs treatment, who gets divorced and who becomes a star. Through repeated exposure to commer-

(Continued on Page 29)

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David Ansen, Newsweek Magazine



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STAGE

STREET THEATER

One of the Best Gay Plays Around

by Steve Warren

Doric Wilson's *Street Theater*, world premiering at Theatre Rhinoceros, would better be described as an "entertainment" than a "play."

That's not meant as a criticism, because it's a most entertaining entertainment which contains more genuine wit than Wilson's last three works combined. It just happens to have — and need — very little dramatic structure. Instead it's a freely flowing collection of interlocking set pieces, mostly for two actors, leading up to an Event.

You've probably heard by now that the Event is the June 27, 1969, police raid on New York's Stonewall bar, where the patrons fought back for the first time and the Gay movement was born. At least that's the story we commemorate every June.

Taking a cue from the *Grand Hotel/Airport* genre, Wilson spends his time developing the stories of the people who will be involved in the

Event. He deals mainly in stereotypes — two drag queens, two vice cops, two political types, two angst-ridden *Boys in the Band* (with credit duly given), a hippie, a semi-closeted intellectual dirty old man, a leather man, a Lesbian, a bartender and the new kid in town — yet with the help of one of Theatre Rhinoceros' strongest casts he creates 14 distinct individuals.

Ron Lanza opens the show with some amusing comments to the audience in the style, he points out, of the Stage Manager in *Our Town*. He adds that the play's author, Thornton Wilder "was of your lavender leaning — bet they didn't tell you that in high school!" The narrative ends before it can grow tiresome, and Lanza's potentially libelous character turns out to be the proprietor of the Stonewall, who: a) waters down his drinks; b) pays off the cops; and c) knows in advance about the raid.



Leatherman Harvey Hand and Mafioso-type Ron Lanza restrain Lesbian Margaret Van Schenk from attacking vice cop Joe Cappetta in *STREET THEATER* at Theatre Rhinoceros. (Photo by Rink)

Duane Cropper and Steev'n Lloyd are the two funniest drag queens I've ever seen, on or off a stage. Maud Winchester gently deflowers her flower child character, and David Williston's "new kid" is so naive he makes Donny Osmond look like a 42nd Street hustler.

The only actor I take exception to is Joe Cappetta, who should see *Gays and Dolls* again before attempting a stylized New York accent. His cop is the play's most complex character and Cappetta has only begun to explore his many levels.

These and other characters pass by, do their turns and

occasionally interact at an unflagging pace, well directed by Allan Estes. If a joke is too New York or too inside, there is always a more accessible one coming quickly behind it.

With the exception of Heather, the Woodstock dropout, everyone is as readily identifiable with the present as the past. For this reason some music of the period would help us maintain our historical perspective.

Valentine Hooven's "set," a sidewalk and a Greenwich Village collage backdrop mural, is one Theatre Rhinoceros can be proud of. Groups with more imagination than money are well advised to use

creative abstraction where they can.

The playwright makes a serious mistake, one I hope he'll consider correcting, in the way he ends the show. He introduces us to all these characters; and as their appointment with destiny approaches I find to my surprise that I truly care about what will happen to them in the next few minutes. Two by two they're maneuvered into the offstage bar. Sirens sound, lights flash; and the rest is history, right?

Right, but Wilson doesn't stop there. He has to bring everyone back onstage to try to give us a sense of what happened in the bar and some hindsight foresight about what the future would bring. The writing of this scene isn't up to that of the rest of the evening, and what we see isn't as powerful as what our imaginations would show us had Wilson left well enough alone.

Up to that point he's got a good thing going. It's a just for fun show; political comment is kept to a minimum and sugar-coated with humor. If you want to see one of the best Gay plays around, take it to the *Street*... at Theatre Rhinoceros through March 27. The reservations number is 861-5079.

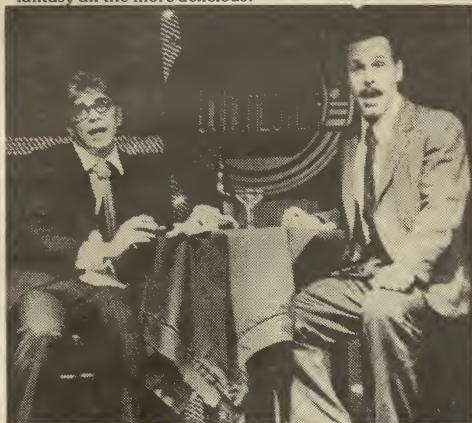
P.S. Happy Birthday, Doric.

BOY MEETS BOY

A Tres Gay Musical

by Mark Topkin

There is a moment in *Boy Meets Boy* when Casey O'Brien, star reporter, finally comes face to face with Guy Rose, the man of his dreams, in the midst of a chic London nightclub. It's love at first sight as they stand in the crowd staring into each other's eyes. Guy is suddenly concerned they're attracting attention. Casey responds, "Yes, we'd better dance." And they do. The moment is hilariously jarring as are so many others in this musical that treats homosexuality as matter of factly as a warm day in May. That's just part of the charm that makes *Boy Meets Boy* a disarming delight, but an important part. What would it be like, the show poses, if homosexuality were no big deal? If love were simply love without preference of gender. Such a premise makes this fantasy all the more delicious.



David Gallegly plays Guy Rose. In a case of mistaken identities, Casey O'Brien (Richard Roemer) is in love with him and doesn't know who he is! The work it out in *BOY MEETS BOY*.

Set in London and Paris in the 30's, the show is a parody of dozens of boy-meets/

loses/gets-girl, high society extravaganzas that Hollywood fed onto the silver

screen for the escape hungry public. Instead of Fred and Ginger we watch Casey and Guy meet, lose, and finally get each other in the end.

The plot is lots of fun, but the playing is even more so. Director Ron Troutman and choreographer Robin Reese have created an overstated 30's styliness that never gets heavy-handed. Everything is grand, but always clean-lined and polished grand. Not a movement is gratuitous.

Stylish, too, are the players, especially the three male leads. Richard Roemer — who had time to practice his 30's stuff in *By George!* — cuts a handsome figure as the conceited but always debonaire Casey, sort of what Clark Gable might have been like if *It Happened One Night* were a musical — and if Gable could sing and dance.

David Gallegly as Guy Rose is a marvelous comic actor who creates two characters, the awkward, ugly-duckling Guy whom Casey finds under his bed after a bash, and the handsome, sophisticated Guy of whom Casey has only heard but feverishly pursues. Gallegly's transformation is startling.

As Clarence Cutler, an American millionaire whom Guy scandalously jilts at the altar, Raymond Wood all but steals the show. His characterization of the rich, unloved spoiled-brat turned villain is a combination of Snidely Whiplash and Dom DeLuise, and it's completely captivating.

DELIVERY at Rhinoceros

Theatre Rhinoceros is pleased to announce the opening of its auxiliary theatre with C.D. Arnold's *Delivery* on Thursday, March 4, at 8:30pm and continuing Thursdays through Saturdays at 8:30 through March 27. Tickets are \$4 on Thursdays and \$5 on Fridays and Saturdays, with a \$1 discount for students, seniors and members of Theatre Rhinoceros and the T.C.C.B.A., and a \$2 discount for subscribers.

Reservations: 861-5079. Featured with *Delivery* is John Berryhill's *Dressing and Undressing and Talking on the Phone*. Directing is Charles Solomon.

West Paintings

The airbrush paintings of R. West are on display at the Ambush, 1351 Harrison, through March 15. The paintings cover a variety of Gay subject matter.

Harvey Milk on 'Gay Life'

S.F. Chronicle reporter Randy Shilts raps about his controversial new book, *The Mayor of Castro Street: The Life and Times of Harvey Milk*, on KSNB's "The Gay Life." The show will be broadcast at 10pm on Sunday, February 28, on KSNB, 95 FM.

Also excellent is Paul Ratkevitch as Casey's proper British — and straight — best friend.

If *Boy Meets Boy* has a weakness it is Bill Solly's score. Most of it is rather bland, though consistently strong deliveries by Wood et al fools us into believing there's more there than meets the ear; but musically the highlight of the show is a Les Folies de Paris number called

"It's a Dolly," a fan dance for three chorus boys that had the opening night audience roaring.

Gael Russell's costumes are another plus as is the supporting cast which is at their best when they're dancing, but *Boy Meets Boy*'s ultimate attraction is that it's an entertainment that is intrinsically Gay without falling all over itself to be so. It'll be at the Alcazar for at least the next seven weeks.

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Who Will Win Entertainer of the Year?

JOHN F. KARR

The Cabaret Gold Awards are several days away. Naturally, I know who I'd like to see get the most prominent and exciting award, Entertainer of the Year. This is the only award which is voted upon by the audience at the Awards evening. It is purposely set up as a popularity contest, to give the audience some involvement and because it's simply an exciting thing to do. This year, in a move that should prove fairer to the performers nominated for the title, as well as provide a better balance to the contest even though it is based on popularity, all three nominees will perform in the evening's first half. Voting, usually done before the show, will take place during intermission. This means that there are three performers who will really want to wow us. It will be an exciting show.

As with any awards event, half the fun is deciding beforehand your own personal choices for winners. I always mark my choices among Tony nominees; herewith are my feelings about Cabaret Gold nominations. They've already been voted upon by the nominating committee of the Council on Entertainment and the results tabulated by a Notary Public. But I'd

like to compare my choices with the Council's.

Because of the incredible excitement unleashed when they play, as well as their high degree of musicianship, I nominate **David Kelsey and Pure Trash** to be Outstanding Musical Group. For the same reasons, as evidenced through the many styles in which he plays, both solo and as accompanist, I vote for **Paul Ferris** as Outstanding Musician/Accompanist. **The Savoy-Tivoli** should be Outstanding Cabaret because of the range of events they sponsored, from solo performers to a three-act musical! I can't comment on comedy solos because I haven't seen all the performers, but I do have opinions on the three remaining categories.

Due to the breadth and vision of its conception, the research accorded its creation, and the intricacy of its script and music, as well as intense performances by its cast, I feel **Berlin 1932** is the Outstanding Cabaret/Theatre Presentation. It is no simple potpourri of tunes, but an amazingly full-bodied and deeply resounding exploration of the material and mores of the cabarets of Berlin, brilliantly recreated, going far beyond

its competition in scope and ambition.

Val Diamond is my vote for Outstanding Female Vocalist. Discussing only musical technique and the simple ability to sing, Val has demonstrated her credentials repeatedly.

Terry Hutchison gets my vote for Outstanding Male Vocalist, for the individuality of his repertoire, the contagious happiness of his style, and a voice that is instantly recognizable and distinct.

It will be interesting to see how closely I agree with the choices of the nominating committee. But what of that last category, the one so many of us take the most interest in? For the first time in the awards' four-year history, all three performers nominated for Entertainer of the Year have also been nominated for Outstanding Vocalist. The competition is keen; these are all excellent performers. Yet the category here is Entertainer. That suggests more than standing up and singing, or having a pleasant personality. It means binding the songs, the performer, and the performance together so that they are all expressions of a unique identity. It suggests an ability to talk, yes — to entertain between songs with more than an announcement of the next song's title. Only one of the nominees for Entertainer of the Year fulfills these multiple aspects of the performer's art. For Entertainer of the Year, I'm going to vote for **Terry Hutchison**. ■

TO NEDEAF TONEDEAF TONE

CLUB NEWS: If This Is Tuesday, It Must Be The Trocadero

JERRY DE GRACIA

San Francisco's largest Gay disco, which is closed some week nights, will open its doors on Tuesday nights for live rock shows.

Les Temple, who will produce the Tuesday night shows at Dick Collier's Trocadero Transfer, said the rock schedule will begin in March, but the opening night and first rock act had not been decided upon at press time.

A couple of the major San Francisco recording groups are under consideration.

Meanwhile, the I-Beam continues its Monday night rock agenda with the Mutants and Rank and File from Houston scheduled to appear March 1.

The Mutants, much admired veterans of San Francisco's art/punk scene, are known as much for their bizarre costumes and goofball stage gyrations as for their danceable blend of melodic pop music.

I-Beam owner Sanford Kellman has slated the Suburban Lawns for March 8. The SL's are undoubtedly one of the hottest LA bands and will surely pack the club. Translator, whose single last year, "Necessary Spinning," gained them notoriety, will open for the Suburban Lawns.

The VKTMS, who will be one of the groups to appear at Trocadero (although the original appearance date has been rescheduled) have been working on a 13-song lp project at Parvin Studios in Pacifica. The group has compiled a number of exciting songs in the past including

"My Baby's A Midget" and "Teenage Alcoholic" but this will be their first aim at packaging their extensive list of singles for an album.

★ ★ ★

And as for punk, JR, I commend the upcoming Keystone appearances by the U K Subs and the Anti-Nowhere League whose single "So What" was banned in England recently.

Besides, the sound system at the Fab Mab is so poor even bad punk bands sound bad.

★ ★ ★

OFFBEAT

It was exciting to read that SF's The Punks have signed with LA's Slash Records. Slash is one of the most outstanding labels to have cropped up out of the punk/new wave period. The Punks, whose single "Shelly's Boyfriend/Rochambeau" gained them air and club play last year, will join the ranks of Slash recording artist X, The Blasters, Gun Club, and The Flesheaters, and that's pretty lofty company in the underground music scene. . . . This week's releases brought only mediocrity from Van Morrison and Bonnie Raitt. But I'll give Joan Jett an "A" for effort for her renditions of "I Love Rock & Roll" and "Crimson and Clover" off her new lp **I Love Rock & Roll**, and the same for Jerry Harrison's **The Red and The Black** which was brought to my attention by a dj from the Watering Hole. Please don't ask what I was doing there — it's another one of those schlong stories. ■

Gay Trip for Seniors

The next trip for older Lesbians and Gay men will be an overnight weekend trip to Reno on March 6 and 7. The cost of the trip is \$37 for a single accommodation and \$45 for a double. There is a bonus package offer for \$52. Pickup will be at 8am Saturday morning at California Hall, 625 Polk Street, and at 8:15

at the Pride Building, 890 Hayes. The bus will return at 6pm Sunday evening. Checks should be mailed to Gay Trips, c/o Pride Foundation, 890 Hayes, San Francisco, CA 94123, and made out to "G40+ /Pride."

For more information about this event please telephone either M.C.C. at 474-0207 or the Pride Center at 863-9000.

Gay Contest Winners

The Gay Theatre Alliance has announced the winners of its 1981 International Gay Playwriting Contest.

The winner of the \$500 first prize is Peter Napolitano of New York, N.Y., for his play, **Nicky's Wedding**, about a man and his lover who visit a very traditional Italian wedding of the man's relatives. Tom Robinson of Los Angeles, CA, won the runner-up award of \$250 for his play, **Chums**, about two very close high school friends who have reunions on successive Thanksgiving Days. Several GTA member theatre companies have expressed interest in producing both plays.

Three playwrights received Honorable Mention: Jeff Hagedorn of Chicago, IL, for **Should Have Been a Love Play**, depicting how a relationship between two men actually happened versus how one of the men wishes it had taken place; Susan Lersch also of Chicago for **Sisters**, about a woman who discovers her Lesbianism while in the process of taking vows to become a nun; and Peter Robins of London, England, for **Gay Delightful Guise**, about two men who establish a relationship after masquerading as members of opposite social classes.

Thirteen judges made the final selection: playwrights Megan Terry and Doric Wilson; critics Tish Dace, Leah Frank, and Richard Hall; producers Frederick Combs and Lee Barton; GTA coordinators William Wade, Richard Rehse, Rick Paul, Terry Helbing, and Allan Estes; and Chuck Solomon, Gay Theater Collective member.

GTA will be sponsoring another playwriting contest in 1982.



Amber Lee, former producer and television personality of "Happy Talk," announces a benefit show for Community United Against Violence, entitled RAZMATAZZ. Special guests and entertainers will include members of the San Francisco Tap Troupe, recent Empress candidate Brett, Norma Jean, and Princess. Amber Lee, known as the Countess of the Folsom Area, announces there will be no cover charge, but that a hat will be passed in order to raise money for CUAV. The show can be seen at the Red Eye Saloon on Thursday, March 4, at 9pm.

(Photo by Lee Hartgrave)

Abusive Images of Women

Does violence in pornography and mainstream media promote actual violence against women and children? Join Women Against Violence in Pornography and Media (WAVPM) for a consciousness-raising slide-

show on the subject, "Abusive Images of Women in Mass Media and Pornography" on Tuesday, March 3, at 7:30pm in the Women's Building, 3543 18th Street. Donation from \$1 to \$3. Information: 552-2709.

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TALES OF TESSI TURA

Operatic Treadmill Tests

During the recent festival of movie musicals at the Castro Theatre I was fascinated to watch people as they "sang" on the silver screen. Perhaps I'm so used to watching people perform live onstage that I forget what the "magic" of Hollywood can achieve. It all seems so effortless! With some performers the dubbing becomes more of a game. If Carmen Miranda blows a note during "The Lady With The Tutti-Frutti Hat" nobody in his right mind is going to give a damn. During a showing of *San Francisco* I was agog watching Jeannette MacDonald warble her way through *Faust* and *La Traviata*. I'm still not sure she ever inhaled.

Someone recently bounced this riddle off me: What is the difference between a seamstress and a soprano? The answer is simple. A seamstress tucks up frills. (For the slow thinkers in the crowd — a soprano fucks up trills.) But many people in the audience forget the sheer physical effort that is involved in getting the sound out of one's body, magnifying it in the resonating cavities, and then projecting it out to fill a house. "There's a statistic I read somewhere," stated Kaaren Herr Erickson, "that when a singer hits her highest note loudly for several measures it requires energy equivalent to a runner doing a hundred-yard dash. Think of how many high notes someone has to hit during an opera. Then think of how many hundred-yard dashes that means in a night and the amount of energy it requires."

GEORGE HEYMONT



Justino Diaz as Attila the Hun.

WORKING TWO JOBS

On the last day of the New York City Opera's recent visit to Los Angeles I saw an incredible physical feat by two of the company's singers. Due to cancellations, some bizarre scheduling and a few operatic kinks, Justino Diaz and Richard Fredericks ended up singing major roles during matinee and evening performances. In each opera the men were faced with strenuous singing which demands a tremendous outpouring of energy and the physical stamina with which to back it up. Each man passed the test admirably. Backstage after the evening performance Fredericks sagged against a wall and chuckled, "Even I didn't know if I could pull that high note out of my socks."

Actually, the pressure was greater on Diaz. During the matinee he was singing the title role in Verdi's *Attila*. The role is long, demanding, and keeps him laden down in



"Thank God, the damn thing's almost over with!" Soprano Gianna Rolandi and tenor John Aler (as seen in an earlier performance this fall) starred in City Opera's revival of Bellini's challenging opera, *I PURITANI*.

heavy capes. Diaz did not hold back at all. His performance matched the intensity of his work when I saw him in the role in New York last fall. If he held onto his curtain calls a bit longer than usual, it could have been a feeling inside him that he had damn well earned them that day.

Attila is another one of those Verdian voice-wreckers. The female lead, Odebbella, went to Marilyn Zschau (who tore into her music with a concentration that was riveting, bloodcurdling, and right on target). Zschau often comes across like a woman possessed, rapt in a near-hypnotic trance as she pounds away at the music. And face it, if you had to portray a murderous bitch with a name that sounded like an ad for poppers, you'd go at it with a vengeance, too. Enrico DiGiuseppe's Foresto confirmed my suspicions that this tenor is coming out of his ar-

tistic doldrums. Years ago DiGiuseppe was a stalwart with the City Opera, singing romantic leads like Des Grieux, and doing a lot of heavy coloratura work. His voice has thickened and he seems to be heading into a new phase of his career, with the promise of becoming a more than adequate Verdian tenor.

The production (which is shared between City Opera, Lyric Opera of Chicago and the San Diego Opera) is holding up extremely well. Under Lofti Mansouri's vigorous direction it is quite a different show than the shambles I saw in Chicago last fall. Hal George's costumes are a stunning achievement in pagan chic. Sergiu Comissiona tore into the score with a fury which brought the audience to its feet at the final curtain. The opera itself boasts some of Verdi's strongest foot-thumping patriotic rhythms, offering a fine vehicle to singers who wish to lay the audience out in the aisles with star turns.

Bellini's *I Puritani* offers similar opportunities for the singers if they are up to the challenge. If they're not, it becomes a night of endurance tests, struggles to survive and the kind of long distance running which separates the men from the boys, and the big girls from the little girls. Both Diaz and Fredericks were playing fatherly types here. Diaz was the heroine's uncle; Fredericks, the romantic heavy. By the time their big scene arrived at the end of the second act, each man was confidently surging through the remainder of his work day. Each was still vocally sound, showing no signs of weakness to the audience, and within sight of the finish line. Having stretched to new

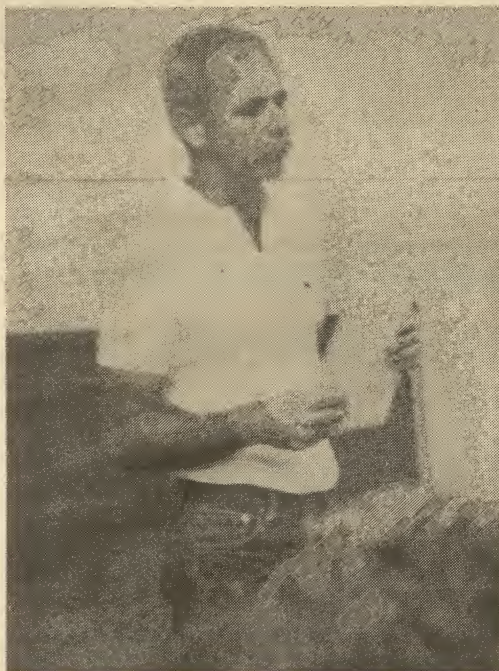
limits, each man well deserved the applause he received that night.

Sometimes reaching that extra distance to prove that you've "got it" can be a risky game. At the final performance of *Puritani* a new tenor appeared out of nowhere. It didn't take blinders to realize that the man was scared stiff. And with good reason. Santiago Sanchez had not rehearsed with most of the principals surrounding him and was faced with some of Bellini's most brutal music for a tenor. His voice is not necessarily a pretty one. It is serviceable, with a particularly brilliant (if not necessarily beautiful) high register. Sanchez is also painfully short, fulfilling every comic stereotype of a bel canto tenor.

Faced with the pitfalls of Arturo's music, he chose to blast his way through the danger spots — landing squarely and loudly on the highest notes and running scared through most of the other music. His weaknesses helped to highlight the work of Janis Eckhart in the minor role of Enrichetta. Eckhart's lush voice and intense stage presence added a neat balance to her scenes with the tenor.

When Gianna Rolandi first tackled the role of Elvira this fall in New York I was deeply impressed by her work. With several more performances under her belt it is obvious that Rolandi is on her way to becoming a strong Bellini stylist. Anyone who can take some of those dumb "O padre mio" phrases and turn them into melted butter deserves an audience's attention. Now more confident in her characterization, she also has the vocal resources to tackle the big blockbuster arias with grace, ease, and remarkable clarity. Her colorations are insightful, her coloratura work crystalline and the voice maintains a robust and warm tone. Rolandi has gone one step further than most young sopranos who tackle the bel canto repertoire. She seems to have turned into the vibrancy in the music which can make the dumbest virgins in the operatic literature turn into poignant and genuinely pathetic creatures. It's fascinating to watch her in action as she shapes her music and characterizations to fit the mold of a highly specialized operatic idiom. I'm placing my bets on Rolandi — for survival and style. Hers is a voice which glows with health, intelligence and seems destined to cut through the muck which surrounds many a career. Keep an eye out for her.

TV-Rhino Hits the Airwaves



The moving force behind TV-Rhino, Carl Carlson. (Photo by Rink)

Theatre Rhinoceros, San Francisco's own Gay theatre organization, has announced the establishment of a television department. TV-Rhino, as the department is known, is going to produce a thirty-minute news-magazine on a monthly basis, to be distributed to cable access outlets across the U.S. and Canada. Heading up this pioneering effort as the managing director is Carl Carlson, a member

of the theatre's Board of Directors. Mr. Carlson, who has worked on several of the theatre's productions as a sound engineer, heads his own advertising agency, Penguin Communications Group.

TV-Rhino is going to tell Gay communities across the U.S. and Canada what has worked in San Francisco and what Gay activists are doing about surviving and flourishing in the future. "So many things have been pioneered and been successful here, there's no reason why some of those successes can't be duplicated in other locales," Carlson said.

The program will be underwritten locally, and be distributed free of charge to cable operators, who will only have to make a small deposit for the video cassette. "Already," Carlson added, "there have been inquiries about utilizing a satellite to implement distribution of the program on a faster and more timely basis."

The first program is scheduled to run in early April.

Carlson said the structure of the show will be on the order of "Evening Magazine" or "60 Minutes."

Collard and Beroff Duet

Young pianists Jean-Philippe Collard and Michel Beroff combine their talents for a duo piano recital on Sunday, February 28, at Masonic Auditorium at 7:30pm. Tickets, at \$10.90, are available at the door.

Featured specialty of the program will be Messiaen's "Visions de l'amen." The two pianists are both Messiaen specialists. Opening the recital will be Rachmaninoff's "Suite Number 2" and Debussy's "En blanc et noir."

"CABARET OF THE YEAR"

1981 Cabaret Gold Awards Nominee

FRIDAY NIGHT: LINDA BERGREN

"Vocalist of the Year" Nominee



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SPORTS SECTION

UPDATE '82 OLYMPICS

A Series of Firsts

TOM WADDELL, M.D.

Today we received our first entrant in the Gay Olympic Games. The official entry form was filled in by Ms. Ramey Fair of Oakland, CA, and she has registered in the heavy-weight of the Women's Gay Olympic Physique Competition. Her \$25 entry fee will go into a special Games account to be used for the actual competition. Now that our information package is out and recently sent to applicants worldwide, we'll be hearing from a lot of registrants. I'll keep you posted on the number and geography of the contestants.

Our first Gay Olympic Auction will take place on March 2 at Twin Peaks Tavern, 7:30 pm. Merchants from all over the city have donated some pretty wonderful merchandise and services. The auctioneers will include Bob Ross, Chris Pucinelli, Bob Cramer, and others.

The first Sisters of P.I. vs. Gay Men's Chorus Basketball Game to benefit the Gay Olympic Games and the Sisters was a great success. It's nice to be able to have such fun and at the same time raise funds to produce events that lead to more fun and participation.

Our first efforts to enlist sponsors for the Games now include: **Hibernia Bank** (thanks, Leo), **Work Wonders** (thanks, Phil and David), **Welcome Home** (thanks, Ray), **Bodycenter**, **DeLuxe**, **Star Pharmacy**, **Good Provider**, **Castro Station**, **Ambush**, **1808 Club**, **Village**, **Conceptual Entertainment**, **Leather Forever**, **Midnight Sun**, **Gilmore's**, **Maud's/Amelia's**, **Twin Peaks**, **National Collection Agency**, **Park Bowl**, **James Burge**.

The first "Night at the Olympics" at the Castro Theater will be March 11 (Thursday) at 8:00 pm. A few brief announcements about various aspects of the Gay Olympic Games will be followed by the 1936 film of the German Olympics, a real pagan spectacle.

The first Valentine's Dance to benefit the Gay Olympics was held by Amelia's and raised over \$700 for the Games. Thanks to Mandy Carter and Brenda Young for their great effort and contribution.

The 1808 Club had a spaghetti feed and raised \$175 for the Games. This was Keith Wade's effort and we commend him for his contribution.

What we need now is to entice more athletes to represent San Francisco in the first competition of its kind in history. I'm still looking for runners and field events competitors for the track team, both men and women. We've got a good nucleus of runners and we have a very good time every Sunday when we meet at McAtter High at 11:00 am. Why not come up, bring some friends and join us at least once. I think we'll be able to convince you that there's plenty of room and opportunity to be on the team. We're not out to break world records, we're out to have fun; and if we do well, we'll be even happier.

We are still looking for men and women to fill spots on the Gay Olympic Boxing, Physique, Powerlifting, soccer, and swimming teams. No experience necessary. Do yourself a "first" and join a team.

SPORTS CALENDAR

February 26 - March 3

LES BALMAIN

FEBRUARY

26 Fri	7:00pm	Gay Olympics Sports Committee Chairmen Meeting, 597 Castro
27 Sat	10:00am	FrontRunners - Fun Run Stow Lake Boat House Golden Gate Park
28 Sun	10:00am	FrontRunners - Fun Run Lombard Gate/Presidio, 1.5 or 3.4 miles; meet at Lombard & Lyon Streets
	11:00am	Gay Olympics Track & Field McAtter High School Track
	2:00pm	Flag Corps McAtter High School Track
	6:15pm	S.F. Women's Business Bowling League, Park Bowl

MARCH

1 Mon	8:30pm	Tavern Guild Bowling League, Park Bowl
2 Tues	7:00pm	FrontRunners - Fun Run Toll Plaza, Golden Gate Bridge
	7:30pm	AUCTION TO BENEFIT GAY OLYMPICS (All items for auction gratefully accepted!) Twin Peaks Tavern, Market & Castro
3 Wed.	8:30pm	Tavern Guild Bowling League, Park Bowl

ON THE MARK

C.S.L. & G.S.L. Put It Together for '82

MARK BROWN

San Francisco's two slo-pitch softball organizations, Community Softball League and Gay Softball League have organized for the 1982 season. Officers have been elected, teams have been selected, and the players are getting their bodies in shape for our city's most publicized Gay athletic sport.

GAY SOFTBALL LEAGUE

The G.S.L., in its 5th year, is led again by Tom Vindeed, Commissioner; Arthur Jackson, Assistant Commissioner; Rick Bratton, Secretary; and Jack Johnston, newly appointed Treasurer.

Thirteen teams will take part in the G.S.L. 1982 season with six returning from last year's play — Cafe San Marcos, Moby Dick, On The Mark, Phone Booth, Tara Travel, and Wreck Room (Sacramento). The seven new entries include Fickle Fox, Kokpit, Parking Lot (Sacramento), Pendulum, Pilsner Inn, The Stallion, and Vagabond.

The G.S.L.'s Opening Day Game is on Sunday, April 18, at Lang Field. The two teams have yet to be selected. Regular season play will begin the following weekend.

The 3rd annual G.S.L. vs. Sheriff's Department Game will take place over the 4th of July holiday. The highlight of the year will be the Gay Softball World Series which will be held here where it originated six years ago.

The G.S.L. has two divisions for 1982 — the **Cable Car Division** comprised of teams from Cafe San Marcos, Kokpit, Tara Travel, On The Mark, Vagabond, and Pilsner Inn; and the **Barbary Coast Division**, comprised of teams from the Phone Booth, Moby Dick, Pendulum, The Stallion, Wreck Room, Parking Lot, and Fickle Fox.

COMMUNITY SOFTBALL LEAGUE

The C.S.L. is going into its 11th year of play and will also have thirteen teams taking part with a one-division set-up. The teams are: Ambush, Brand X/Pendulum, Bunkhouse, Cinch, 5th St. Bar & Grill, The Mint, Nap's Peacock Alley, Railway Express, Rainbow Cattle Co., Slow Rush, White Elephant, The Village, and a team still needing a sponsor.

Opening Day is Sunday, April 25, at Lang Field with the defending champion, Cinch, taking on a team to be selected later. The league is trying to arrange a second game for this event with the 1981 C.S.L. All-Stars taking on the 1981 G.S.L. All-Stars. Regular season play will start the following weekend.

Newly elected officers of the C.S.L. are George Zepp, Commissioner; Duke Joyce, Assistant Commissioner; Victor Camara, Secretary; and Rodger Soto, Treasurer.

WOMEN'S BOWLING

BERNICE STRAUB

In the San Francisco Women's Business League, a new bowler, Debbie Parks (126 average) rolled her first 200 game last week with a beautiful 214-174-147 = 535.

These last couple of weeks the competition has been incredible with only 4½ points separating the top four positions. The current standings are:

Peg's Put Ons	89½ points	Cole Valley Graphics II	78½ points
Klein's	86½ points	Maud's Strikers	77 points
Awards by Chris	85½ points	Rub-A-Dub-Scrub	74½ points
Amelia's Munchers	85 points	Players of Peg's Place	74 points
Tracy's Toots	81 points	Cole Valley Graphics I	64 points
Artemis Cafe	79 points	Chula Productions	60 points

I also want to congratulate Sara Lewinstein on moving into second place for season high scratch series with a 206-209-213 = 628 series.

Bernice Straub rolled a 181-212-204 = 597 series. Good bowling!

Cole Valley Graphics, after winning the first half, seems to have eased up. When asked about it they responded they are just trying to give the newer teams a chance! Any excuse is better than none.

FLAG CORPS NEEDS YOU

The Gay Olympic Games Flag Corps will be practicing every Sunday, beginning February 28, at the McAtter High School track field, 555 Portola Drive at O'Shaughnessy Blvd. in Diamond Heights. Sign-in is from 2:00 to 2:30 pm, with practice from 2:30 to 4:30 pm.

For transportation and further information call the Gay Olympic Games Headquarters at 861-8282 or Chula Campa at 826-4128.

Bowling in the Gay Olympic Games

Bowlers interested in competing to be members of the San Francisco bowling team to the Gay Olympics must file applications with the Olympic office by March 26, 1982. Local competition commences on April 17. Twenty-two bowlers will represent San Francisco. This includes one team of 5 males, one team of 5 females, five each of men and women individual bowlers, plus one each as alternate. Those interested may mail applications to Gay Olympics '82, P.O. Box 14874, San Francisco, 94114, before March 26.

26 Issues \$30.00
52 Issues \$55.00

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SOUTHERN SCANDALS

International Mr. Leather Contest Begins Again

Chuck Renslow, owner of the Chicago Gold Coast Bar and producer of the International Mr. Leather Contest announced last week that the fourth annual contest will take place on Saturday, May 8, in Chicago. Entrants are expected from throughout the U.S. and from European cities, Australia and Canada. The contest is expected to take place before a sell-out crowd at the luxurious Park West Theatre, site of last year's competition when Marty Kiker, sponsored by the Brig of San Francisco, ran away with the title over 36 other leather-clad men.

The package deal for all the weekend's events will cost \$25 and includes a ticket to the contest itself, a T-shirt with the official logo for this year, several cocktail parties, and the annual Black & Blue Ball at Man's Country Bath House. In addition, the package deal includes an elevated train tour of Chicago by Chuck Rodocker's TOUCHE bar.

Part of the entertainment at the show this year will be a performance by the Buffalo Chips cloggers from Atlanta, GA, a group of 14 men who have received rave reviews wherever they appear throughout the Southern states. Also performing will be Rich Tutacko and Company, a magic illusionist who is bound to dazzle the audience with his stunning performance which includes a motorcycle and driver which disappear in mid-air!

The winner of this year's contest will receive over \$5,000 in prizes including a new motorcycle. Registration is free for winners of a contest by a recognized leather bar or organization. Others will pay a \$100 entry fee. Applicants may write to The Gold Coast, 501 No. Clark St., Chicago 60610, for entry forms.

On the local scene, the BRIG who has sponsored the winning entry in two out of

three tries will conduct their search for Mr. Leather of San Francisco throughout April and other bars in San Francisco will also be looking for candidates to send to Chicago. Watch this space for details which will be announced in mid-March.

★ ★ ★

The Barbary Coasters M/C Motorcycle Awards last Saturday night played to an enthusiastic audience as the winners were announced in several categories for the annual event honoring bike club activities and participants. Jonni Valle, a former empress and currently a member of the SF GDI's, was resplendent in iridescent blue feathers as he brilliantly portrayed the official bird of San Francisco, the phoenix, in a shimmering and graceful ballet sequence to the ballad-type version of "San Francisco." The thunderous ovation for this exquisite performance underscored his taking of the crystal trophy for Best Show Performance by an Individual.

A new uniform club, The Golden Gate Troopers made their first public appearance at the Awards show, with the very handsome Johnny Clifton in a smart military uniform of subtle blue and gray with Bill Myers, known throughout the leather/fraternal set as the man with a thousand pair of boots. Bobby Wong, former Rex of the Los Angeles Oedipus M/C, appeared decked out in the orange and brown colors of the Phoenix Uniform Club. It was one of those great evenings where the honors were heaped on the winners and the awards, followed by a great winners' circle party at the SF-Eagle al fresco. The balmy evening couldn't have been better with the patio festooned in the black and gold colors of the host club, the SF GDI's, proudly championing their guests and the other winners. I just don't know how they pulled it off — trying so hard

MR. MARCUS

not to be smug about their sweep of the awards with six trophies, including Best Weekend Run by a Club. What a great evening!

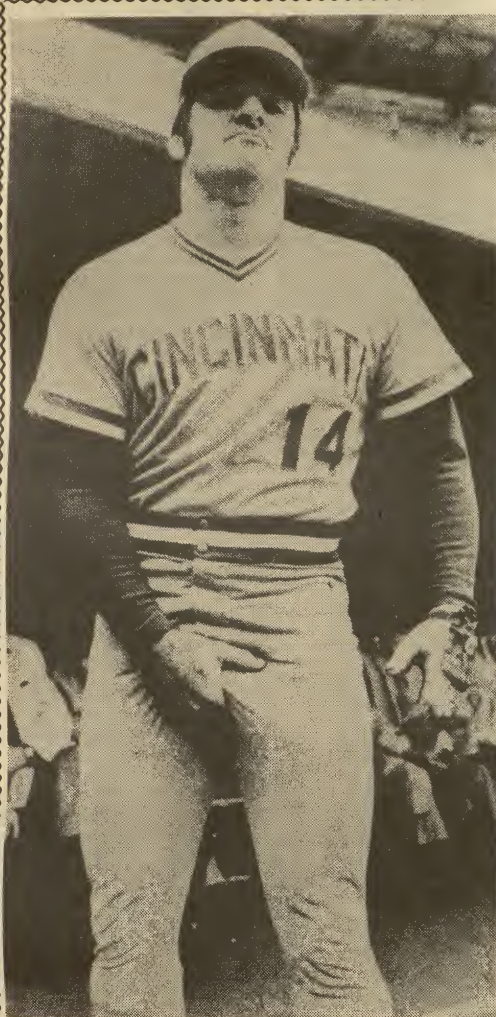
But it didn't end there. Some 500 of the hottest men in Our Town were guests at the GOLD COAST for George Ash and John Smith's birthday party, a great mixer with perfect dance music and lots of conviviality. That eternally optimistic and smiling Jimmy Silva set the tone at the door throughout, cruised by at least 100 dudes, and having a ball. As the sun peeped over the horizon in the East next morning, the party was still going on. I don't think anyone bothered to ask George or John how old they were. One thing is certain, if most of the guests were members of George's Muscle System Gym on upper Market, it definitely showed! The party was a definite "10" on anybody's scale. Flawless affair!

★ ★ ★

OF MICE & MEN (but mostly men)

Lenny Mollet wants you to know that he is definitely going to start taking it easy, and henceforth Richard (Cora) McKinley will be the manager of Chez Mollet on Bryant . . . If you were astute enough to peruse the ads in the Barbary Coasters Motorcycle Awards program, you may have noted two ads — one congratulating the nominees and winners by Ken LaPierre; the other one subtly proclaims "There is a Kitty in Your Future." Is someone planning to run for a title soon? . . . Our new Empress Mae wowed 'em at the Awards show too in a black gown with glittery spider webs in the right places. Just superb! . . . Heir apparent to the Throne of Broshears has emerged in the person of — Elmer Wilhelm, the sometime honcho of the END UP disco, complete with white collar and

(Continued on next page)



Got a rash, pal, or are you just glad to see us? This archival picture of Pete Rose in his Cincinnati Reds days has surfaced now that he's playing for Pittsburgh. In Touch magazine got the pic from Revolt, and B.A.R. reprints it here. When asked with whom he wanted to be stranded on a desert isle, Rose replied, "Bobby Knight, Vince Lombardi, and Woody Hayes." Hey, Pete — not Mr. Marcus?



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Rest in Peace

Daryl Lotter

BORN

August 1, 1937

DIED

February 22, 1982

Wake and Memorial at Febe's
Sunday, March 7, 2pm

MR. MARCUS (Cont'd)

black vestments, a role yet to be played out in Faghdad by the Bay . . . I'm no theater critic, but if I were, I'd give Theatre Rhino's newest effort, **Street Theater**, FIVE stars. The entire cast is superb in executing the brilliant and insightful writing of Doric Wilson, a man who can truthfully claim to be the Toast of the Towns, meaning New York AND San Francisco. Are there any others? I urge you to see **Street Theater** — you'll absolutely love it . . . Those of you who ride the circuit in search of bike runs will be pleased to know that the Mid-America Conference, the midwest's answer to the LONE STAR RUN of Texas, will take place the weekend of May 21-23 in — you guessed it — DETROIT. No comment, but I hope the weather is better by then . . . An evil bitch queen has started the ugly rumor that Linda Lane and the Western Electric Band have been fired at the DEVIL'S HERD which is totally UNTRUE. They're performing there Wednesdays through Saturdays, and THAT'S OFFICIAL! . . . Ron Ross, who has a fetish for earthquake memorabilia, puts his comprehensive show on display this weekend (Sat & Sun) at the Cow Palace in the SF & Peninsula Antique Show; if you've never seen this smart collection, it's at Gate 5 . . . The wags in Houston flash that former Emperor of SF, Mike Caringi, has opened a flower shop in that city — hmmm . . . Ain't nobody said nuttin' about ANIMALS, the new bath house at 161 Sixth St. — what's up?

★ ★ ★

We are now at the Alcazar on Geary opening night of **Boy Meets Boy** where up until the 2nd act, all the action was on the stage. All of a sudden, this dude runs in, stops at the last row, and lets fly two HUGE hot fudge sundaes in the faces of two obviously-in-love type men! What caused this outburst, you ask? HE stood up HIM for a date that same night. HIM had bought \$100 tickets to the Grateful Dead concert that same night. HIM caught HE out with HIM'S BEST friend. Some would call it revenge. Some would call it childish. Some would call it JEALOUSY. The Alcazar gave the two pistachio covered lovers two free tickets for the next night with apologies for the rowdies in the audience.

See you at the I-BEAM next Thursday for the TONS.

MISTER MARCUS

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SWEETLIPS SEZ

Lorelei Leaves Her Bar

DICK WALTERS

This Sunday evening, the 28th, Luscious Lorelei is having a farewell party at the very popular N'Touch that he has owned for eight years . . . the N'Touch was formerly the Hot House and prior to that it was the Maple Leaf, which Daddy Joe Roland ran for a number of years. That is when Gene Rosenthal had the clothing store next door and sold hot dogs. As you know, Paul Bentley was co-owner of the Ramrod with George Wilber, co-owner of the very popular Covered Wagon with Ray Rule, and started the B.A.R. with Bob Ross twelve years ago. Paul now has the Video Mart on 9th Street just off Folsom. So, do drop in at the N'Touch this Sunday night for the final festivities under the ownership of Luscious Lorelei . . . it shall be a real blast and possibly we shall get to meet the new owners. Thank you, Paul, for all of the fun that myself and a lot of other people have had at the N'Touch.

Ran into Harry (Mabel) Dobbs the other afternoon and found out that he is still at the Mint during the dinner hours . . . Harry has worked in some of our most popular restaurants in the city including Original Gordon's on Sansome Street . . . Golly! That was how many years ago, Harry? . . . Yes, the popular Dixon is still behind the bar at the Mint and doing some night shifts, too . . . that is a change for Salvatore . . . you looked good at the Coronation Ball, Dixon.

Yes, it is true that Bill

Wright is seeking employment . . . no longer at The Pines & Co. We miss you up here on the "hill," Bill . . . so find some place soon so that we can visit you.

Watch for the announcement of the Grand Opening of the New Yacht Club due in the middle of March. Lots of changes have been made for the better, and the pleasant staff is there to serve you now. Greta Grass is there during the weekdays . . . he has been tending bar in this area for over twenty years . . . I could write two columns just mentioning the places he has worked — some even four times! But he still does a good job; right, "Grits"? . . . Hi, Dan!

Have you read the February 22 issue of *People* magazine? Atlas Savings founder John Schmidt has a two-page spread . . . one showing him, not coming out of the closet, but out of a bank vault door . . . and it states that John does not wear dresses, wear makeup, or go to bars . . . weren't you a partner in a bar on California and Polk Streets at one time, John? Incidentally, Atlas Savings and Loan is now officially open and it is a good place to open a savings account or invest your monies in different ways.

On February 19 the popular Railway Express bar held a Half Century (50th) Birthday Party for John (Virginia) Kehr and it was a real blast . . . was that fifty years old, John? Or fifty around the waist? . . .



These two were a fabulous hit at the Coronation Ball. They are "Ms. Tavern Guild" (Richard of Pines & Co.) and "Mr. Tavern Guild" (Lynn, aka Lucy, of the White Swallow).

only kidding . . . Hi, Big Bird!

The pictures hanging at the Yacht Club are by Gary Frowiss of Creative Framing and Design of 221 Noe Street . . . quite interesting works and for sale at reasonable prices, so stop in and have a look at this talented work.

Seems as if Bella of the Blue and Gold is going into show business in a big way . . . understand there is going to be a lot of entertainment coming up shortly on weekends with casts of thousands . . . when do we hear more about all of these surprising events, Bella? . . . Hi, Willis!

SF GDI's Sweep Bike Awards

by Mister Marcus

Matthew Brown, long associated with the organized biking set, was named Man of the Year Saturday night (Feb. 20) at the 16th Annual Motorcycle Awards by the Barbary Coasters M/C at California Hall. Brown, now unaffiliated with any recognized bike club, was most gracious in his acceptance speech, stating he was proud to be chosen for the honor and emphasizing the value, camaraderie, and public service associated with being a member of a fraternal organization. He has served as an officer for several years and is recognized throughout the bike club circles of California

as a hard worker; but in his usual mode of giving credit always to others, he said he owed it to all those people who made him look good and was thrilled to be the recipient of such a high honor by his peers.

Predictably, the SF GDI's made no less than six trips to the podium to accept the glittering crystal trophies as they copped Best Weekend Run, Best Show on a Run, Best Number by an Individual, Best Run Theme, and Best Open Social Function for "A Date at Minsky's." Nor was it any surprise that the Warlocks M/C took three of the prizes for Best Overall Motorcycle Field Events, Best Rider Motorcycle Events, and Best

Non-Bike Event on a Run.

The Rider of the Year was a tie vote shared by another independent biker, Carl Lauderbach and Gary Kenyon, of the Constantines M/C.

The winners were as follows: **Best Open Social Function**, SF GDI's for "A Date at Minsky's" - **Best Non-Bike Event on a Run**, Warlocks for "Gold Brick Run" - **Best Run Theme**, SF GDI's - **Buddy Motorcycle Event**, Constantines M/C for "Freight the Lakes" - **Rider Motorcycle Event**, Warlocks M/C for "Cattle Branding" - **Best One Day Run**, Barbary Coasters M/C for "The Scavenger Hunt" - **Best Food on a Weekend Run**, SF GDI's - **Best Show on a Weekend Run**, SF GDI's for "Turn of the Century" - **Club with Best Motorcycle Events**, Warlocks M/C - **Best Number by an Individual**, John Valle (SF GDI's) for "San Francisco" - **Best Group Number**, Barbary Coasters M/C for "Going to the Chapel" - **Buddy Rider of the Year**, Robert Rowbottom (Barbary Coasters M/C) - **Rider of the Year**, (Tie Vote)

Carl Lauderbach (Independent) and Gary Kenyon (Constantines M/C) - **Man of the Year**, Matthew Brown (Independent) - **Best Weekend Run**, SF GDI's for "Turn of the Century."

CONGRATULATIONS Matthew Brown, Man of the Year!

Barbary Coasters President Ken LaPierre also presented special trophies to Matthew Brown, Jim Leuer (SF GDI's), Bob Rowbottom, and Ray Floyd. Mr. Floyd has long been active in bike club circles and always on hand to keep the campfires burning on those cold nights in the wilderness. The large crowd on hand was very receptive to the winners and each was greeted with tumultuous applause.

Following the ceremony, practically everyone in attendance went to the Winners Circle party held in the patio of the SF Eagle which was decked out in the black and gold colors of the SF GDI's.

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PORN CORNER

Hooking Into Higgins

Karr

In popular music a "hook" is a repetitive tuneful phrase that catches the listener easily, makes them feel the song is an old friend immediately and, therefore, makes the person rush out and buy it. Similarly, a William Higgins film has its own "hooks." If you don't fall for a Higgins hook, you aren't going to like his movies.

First hook is the format. It's been the same since he started making films — high school, college, a particular neighborhood. These generic labels house, with the slightest shred of connecting tissue, sexual vignettes about the boys you'll find in and around the category. The boys themselves are a second hook, and they've been practically the same boys since Higgins started. I suspect one day he'll make a movie called *Retirement Home, Part One* — most of his cast has come of age with him and become adults before our eyes. If you like the Higgins boy, you've got it made. If not, you won't enjoy the movies, despite the fact that they are well-made, chock full of sex and frequently display some humor.

The Higgins boy is young, pre-college age. His body is not usually too defined, although it's always attractive. Faces are cute or appealing as opposed to handsome. Body hair is absent. Ditto beards and mustaches. Cocks are palpably present and generally sizable. The boys are versatile, highly energetic and have copious and spurting orgasms.

Those are the Higgins hooks — the same film with

the same boys. Only the title is changed, and frequently the change is merely to announce "Part Two" of a successful episode. But no matter. The formula gets better and better, since Higgins' technique improves with each film. Camera work, color, and focus are always high level. If you like this type of boy — and I don't see why anybody shouldn't — a Higgins movie is a shoo-in for titillating porno fare.

Last week's bill at the Screening Room offered the chance to see Higgins' first, *Boys of Venice*, along with his most recent, *Class of '84, Part Two*. This made for easy comparisons, as well as a little bit of blurring together. *Class of '84* towers over *Boys*, and the latter was a decent movie to begin with.

Derrick Stanton and Jeremy Scott are roomies in *Class, Part Two* and relate to each other all the sexual escapades a freshman (a fresh man) can have in college. It's obvious that they keep their peckers up. I'm wondering how they keep their grade points up!

Scott has a cute and eager face and an embroglio of blonde curls that would look more at home on Shirley



The pose may elicit laughter, but when you're a porn star, it's a question of putting your money where the viewers' eyes are. The men are Clinton Coe (l) and Casey Donovan (r), stars of the new Joe Gage film *HEATSTROKE*, now stroking fans at the Nob Hill.

Temple. With a chauffeur's hat on for a part time job he looks like a cocker spaniel. Nobody who is class of 1984 has a haircut like this. I think he'd be pretty stunning with a haircut from this decade. He's joined later by Kip Noll, whose "do" is Oakie Runaway. Surely Higgins could make an entire film, *Haircut, Part One*, concerning their visit to a lascivious barber. At any rate, he is otherwise attractive, and possesses an all-star cock.

In this scene Scott com-

plaints about the strange things that occur in his part-time job, which becomes sex-scene number one. He drives a car whose occupants are a wealthy Hathaway-shirt type exec and his gangster henchman. They force a cutie into the car, take him home and threaten to turn him over to the police. "Don't!" he cries. "I'll do anything." He sure will, and soon does.

I resented this scene. The force and brutality which begin it are ugly. True, these men are so repressed that they must get into violent situations like this in order to get it on with a man. But this is the sort of porno that feminists decry. It perpetrates vicious anti-human feelings. Certainly, it's meant to be a fantasy, and the men end up kissing each other passionately, but the premise is twisted. If this is the stimulus people need to become aroused, they need counseling. By the way, a frenzied and erotic three-way develops. It's hot. Too bad it has such an awful introduction to overcome.

Scene two concerns Stanton getting a physical so he can join the rugby team. You have all seen or read this archetypal scene. It's remotely possible that some of you have even experienced this scene. Yes, the not-too-attractive doctor balls Stanton. The scene is enlivened by some saliva-wet and shiny closeups of Stanton's enviable cock, some precise fucking footage and Stanton's orgasm, which is his regulation quart-size load seen repeatedly in famous Higgins style

from several angles.

Porn deity J.W. King appears next to give Scott lessons in architectural rendering, but Scott is the one who gets rendered. Within a minute his hands are on a tool much livelier than teacher's T-square. By this time even Sister Theresa in India must know how I feel about Mr. King. This scene was no let-down. He greases up his cock, slips a lubed finger in Scott's ass, and demonstrates his suave anal technique. Higgins' camera is securely poised at the point of entry. God knows how he gets it there, unless it's been surgically implanted in King's testicles, but the results are top notch. King brings Scott to a Krakatoa climax, the force and height of this explosion setting records. It's a "must-see." The scene ended much too soon for me.

Benjamin Barker, handsome and meaty, with a flair for comedy, appears next to tutor Gregg Dale, who says he has to bone up for an exam. It leads, natch, to a bone up. A cheap joke, I know, but the movie sets it up, and who am I not to respond? Tutor soon realizes no work will be done. "You're paying for it," he says, "so you might as well fuck it."

Spring vacation flies by, and the boys relate the expected tales of sex away from school. Stanton met the plumber at his parents' home. We know the kind of plumbing that's going to be checked out, and if that's a regulation joke, it's a regulation scene.

Scott went camping in the mountains, and finds Kip Noll jacking off by the side of a river. This beautiful sequence is a fitting climax for the movie. The two men jo across the river, their two cocks created just for this type of visual. Coupled with some of Vangelis' quasi-Brucknerian electronic music, the result is superb.

The two oversized, unusually well delineated cocks are photographed from angles that allow full appreciation of their size and contours. The warm mountain sunlight is a bonus. The scene escalates, and the boys take turns fucking each other. Socko finale!

The Screening Room has regularly been running above average bills, changing the program rapidly every Friday. *Class of '84* is gone when you read this. In its place is a San Francisco premiere, unusual for the Screening Room. It's *Oil Rig #9*. I don't know a thing about it. But I will soon.

Also opening this week at the Nob Hill is a new epic from the Gage Brothers, *Heatstroke*. Am I salivating?

Age in Our Lives

Mainstream Exiles and the Sexual Minority Youth Service Coalition announce "Queer Generations," an evening of music, poetry, prose and visual arts exploring the meaning of age in the lives of Lesbians and Gay men.

The benefit for the two organizations will be held March 7, 7:00pm, at the Valencia Rose, 766 Valencia, San Francisco. Tickets will be

available at the door on a sliding scale, \$3 to \$6. The Valencia Rose is wheelchair accessible. Childcare and interpretation for the hearing impaired are available.

Mainstream Exiles is a union of Lesbian and Gay cultural workers. Sexual Minority Youth Service Coalition is an educational organization concerned with the needs of sexual minority youth. Info at 861-4582.

Bands at Cattle Co.

The Rainbow Cattle Co. (199 Valencia Street) features the following bands in March.

On Fridays at 9pm: Western Electric (5), Cookie Baker and the Stetsons (12), Randy

and the Rounders (19), and County Line (26).

On Sundays at 5pm: Highway (7), John Gallagher Band (14), The Billy Band (21), and One Eyed Jack (28).

Starting February 26
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HEALTH SHORTS

RON SNYDER

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"Take Control of Your Weight": An effective behavior modification approach to weight control has been developed by Stanford University. This method will be used for the 12-week weight reduction/control program sponsored by District Health Center #1. The program will be held on Tuesday evenings at the Center, located at 3850 17th Street, beginning March 9, 6:00 to 7:30pm. The fee is \$28, which includes all the materials, and is payable by exact change or by check at the first session. Enrollment is limited. To register, or for more information, call 558-3905 during normal working hours.

Chewing Tobacco: If you thought chewing tobacco would give you the pleasures of cigarette smoking without health hazards, think again. Researchers have reported in the journal *Clinical Pharmacology and Therapeutics* that several health problems have been associated with "smokeless" tobacco. These include changes in soft and hard tissues of the mouth, a precancerous condition known as leukoplakia, tooth abrasion, gum disease, periodontal bone destruction, and cheek cancer.

Will the Real Child Molesters Please Take a Bow?

Harry Connor, 33, of Rutland, Vermont, pleaded innocent to charges of contributing to the delinquency of a minor in a report by the *Rutland Daily Herald*. On two occasions in September 1980 Connor took photos of boys he knew to be about 14 or 15 years old in the nude. When he sent the film to a California laboratory for processing, company officials turned the prints and negatives over to the Los Angeles Police Department. Detective Lloyd Martin (who founded the LAPD's Sexually Exploited Child Unit in 1976) told the media that his department is often notified about similar film being sent to California for processing. "It's all intertwined with pedophilia," he stated. "They're all child molesters, whatever you call them."

However, authorities in Auckland, New Zealand, have had to deal more vigorously with child molesting on film — this time when the headmaster of a secondary boys' school admitted to videotaping the whippings of two dozen students with a cane. According to the *Montrose Voice*, Principal Noel Mackay of Rongotai College in Wellington wanted to find out why so many teachers were missing the mark (but-tocks) when it came to disciplining their students. Mackay explained that by playing back the videotape in slow motion he could follow the movement of the cane more carefully. Mackay's "research" (which he claims was pursued with the consent of the boys) has led to calls for his resignation.

SHOCK TREATMENT

(Continued from Page 20)

cials and product advertisements, Brad and Janet are turned into soap opera addicts themselves and soon can no longer distinguish media from reality. A number of musical skits and sweeping hypotheses enable us to enter their strange world of fanta-

sies.

One musical number called "Dear Blender" cleverly uses household appliances to convey Brad's frustrations with Janet: "Dear Blender! You're mixing me up inside/Oh Toaster! Don't put the heat on

Cable Car Lists Beneficiaries

Each year the Cable Car Awards & Show turns back profits from the event to San Francisco's Gay community. This week the board of directors announced the organizations to receive grants totaling close to \$4,000.

A \$500 grant will be presented to the following: The San Francisco Lesbian & Gay Men's Community Chorus, The San Francisco Gay Men's Chorus, the 1982 Gay Olympics, The Fruit Punch Collective, The 1982 Gay Softball World Series, The Harvey Milk Memorial Bust Fund, and the Gay and Lesbian hospice, "Coming Home." Additionally, Robert Michael Productions will receive \$200, and \$100 will be given towards the expenses of the 1981 Candlelight March honoring Harvey Milk and George Moscone.

When the audit is complete a financial statement will be published. Bob Cramer, chair of the event, stated that funds may be available for additional grants to the community. Each year funds are set aside for production of the following year's Cable Car Awards & Show. This year, the money will be deposited in a special account at Atlas Savings & Loan Association.

Art Imitates Life

544 Natoma Performance Gallery presents Silvana Nova in "Art Imitates Life," a performance piece which examines the contradictions in personality between artistic visions and sexual expression through the lives of Gregory Battcock (1937-1980) and the performer himself on Friday and Saturday, February 26 and 27, at 9pm.

During the late 60's and 70's, Battcock was editor of *Art News*, a writer, critic, gossip columnist, performance artist, art circle gadfly, and worldwide cruise ship traveler. He was murdered on Christmas Day, 1980, most probably by a former houseboy/lover. Res 621-2683.

me!" etc. The title cut says "You got to have your shock treatment/Don't you mess up, Mister/Don't you blow a resistor." Other song titles include "Bitchin' In The Kitchen" and "Look What I've Done To My Id." There's even a punk rock band called Oscar Drill and the Bits.

Somewhat deliberately contrived as a potential cult movie, *Shock Treatment* has many one-liners followed conspicuously by pauses just long enough for audiences to insert "spontaneous" bitchy responses. Racial slurs, bathroom humor and a tasteless fag joke or two must also be contended with. But maybe someone will think up a good comeback for those, too.

It's best to go in a creative spirit, ready to yell at the screen and hurl retaliations as quickly as the writers (O'Brien and Richard Hartley). Audience members at the screening I attended offered a few leftover standard lines like "Asshole!" referring to Brad, "Where's your fucking neck?" and "We want the old Janet!" but most persons were pretty reserved.

The best part of all is the Strand charges only \$3 for both Friday and Saturday midnight shows.

Ron Kraus

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